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THE LIBRARY OF CONGRESS

CATALOGUE
OF
EARLY BOOKS ON MUSIC
(*before* 1800)

SUPPLEMENT
(BOOKS ACQUIRED
BY THE LIBRARY 1913–1942)

By
HAZEL BARTLETT
Principal Cataloger
Descriptive Cataloging Division

WITH A LIST OF BOOKS ON MUSIC
IN CHINESE AND JAPANESE

Washington
1944

222153

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For sale by the Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C.
Price $1.00.

PREFATORY NOTE

Thirty years have gone by since the Library of Congress Catalogue of Early Books on Music, prepared by Julia Gregory of the Catalogue Division, was issued under the direction of the late O. G. T. Sonneck, then chief of the Music Division. That catalog listed, besides the pre-1800 printed books, neither numerous nor important, that he had found in the general collection of the Library at the time of his appointment as chief in 1902, the almost incredibly larger number that he had been able to gather together in the next 10 years. The total came to nearly 1,500 books. In his preface to the Gregory catalog, he estimated that these constituted "probably more than a third of the entire output before 1800." While he complained that "in the short space of ten years it was, of course, impossible to acquire every rare book of moment and in some cases this was due less to rarity than to prohibitive cost," the time was still favorable for the play of his exceptional energy, discrimination, and enthusiasm; since then, with the spread of collector's fever, and the entrance of many rare books into permanent collections, prices have become still more prohibitive and wanted books more difficult to find.

The present supplement to the Gregory catalog contains roughly 500 entries. They are almost all for works in the ML and MT classifications (literature of music and instruction in its theory and practice), although a few books classified in M (music) have been included because of the introductory matter that they contain. Two prized tablature books, Judenkünig and Neusiedler, are included, but others, such as Narváez and Cabezón, have been omitted. (For a list of tablatures, printed and manuscript, see the report of the Librarian of Congress for 1928 and the following years.) A few works in classifications other than music have been admitted when their musical interest seemed enough to warrant inclusion, but there are doubtless many other books in the Library, dealing incidentally with music and listed by bibliographers among works on music, that might as well have been included. It was proposed to include more of the early encyclopedic works, such as Valla, that contain sections on music, but before they could be picked out and cataloged, the contents of the Rare Book Room had been removed from the Library for safe keeping during the war.

A recent important accession of early books, the Dayton C. Miller collection of works on the flute, acquired by the Library in 1941, was

sent away to be kept in protective custody before it had even been completely unpacked. A few of the items were cataloged and appear in the body of this supplement, but descriptions of about 50 more were copied verbatim from the catalog of the collection printed in 1935, and form an appendix to this supplement. For copying the Miller catalog entries, and for assistance in preparing this supplement for the press, I thank Dr. Helen E. Bush.

The style of the supplement is, in general, modeled on that of the Gregory catalog, but inconsistencies and variations undoubtedly appear in a catalog whose items have been prepared over a period of 30 years. It has not been possible to check any discrepancies with the books, for the Music Division's treasures, like those of the Rare Book Room, have been sent away.

The entries in the supplement are, in general, uniform with the Library's printed cards, except that they omit subject headings, but occasional modifications have been made. Numbers printed at the lower left of each entry are the serial numbers of printed cards.

It is possible that a few undated publications later than 1800 have been included. When attempting to determine imprint dates, especially of the swarm of eighteenth century instruction books, the cataloger's thoughts turn with a shade of rancor to the early music publisher who is credited with the dictum, so widely followed, that music, like women, should not be dated.

This supplement, like the preceding catalog, is a descriptive list merely, and by its nature unconcerned with appraising the cultural or historical value of the works it describes. The section of "Books on East Asiatic Music," prepared by two former members of the Asiatic Division, is of a different character, and presents an informing and interesting account of the development of Chinese and Japanese music and musical instruments, serving at the same time as a reminder of the valuable and extensive resources of the Library's Asiatic Division.

I regret any mistakes in this catalog and desire to be informed of them. If any typographical errors have escaped notice, I hope that the user of the catalog may be as indulgent as Thomas Jefferson, who wrote in 1816 of another Library of Congress catalog: "There are some errors of the press, but such a number of titles in so many different languages could not be expected to be otherwise."

HAZEL BARTLETT.

WASHINGTON, D. C., *September 1943.*

Catalogue *of*
Early Books on Music

A. B.

See [Baillie, A.] *supposed author.* An introduction to the knowledge and practice of the thoro' bass. 1717.

A. B., *Philo-Mus.*

See Synopsis of vocal musick. 1680.

Aaron, Pietro.

Toscanello in musica di messer Piero Aron ... Nuouamente stãpato con la gionta da lui fatta & con diligentia corretto ... [*Colophon:* Stampato in Vineggia per Marchio Sessa nelli anni del Signore M.D.XXXIX. a di XIX. marzo]

[72] p. illus. (incl. music) tables, diagr. 29½cm.

Signatures: A–I⁴.
Printer's mark on t.-p.; initials; title within ornamental border. On verso of Aii a full-page illustration of Aaron in his lecture room.
Limp vellum binding.
25–21743 ML171.A133

Académie de musique de Troyes.

Reglemens de l'Academie de musique de Troyes, capitale de Champagne; établie le septième de décembre 1728. Troyes, P. Michelin, 1729.

12 p. 25 x 19½cm.

ML270.3.T75R3
42–5442

Adam, Louis, 1758–1848.

Methode ou principe général du doigté pour le forté-piano, suivie d'une collection complette de tous les traits possibles avec le doigté, en commençant par les plus aisés jusqu'aux plus difficiles: terminée par un dictionnaire de passages aussi doigtés tirés des auteurs les plus célèbres. Par L. Adam ... et Lachnith ... Paris, Sieber [1798?]

vii, 149, 2–99 p., 1 l. 34½cm.

Engraved, with exception of the Introduction (p. iii–vii)
13–7406 MT222.A2A21

Adams, Zabdiel, 1739–1801.

The nature, pleasure and advantages of church-musick. A sermon preached at a lecture in the First parish of Lancaster, on Thursday April 4th. 1771. By Zabdiel Adams ... Published at the request of the choir ... Boston: Printed by Richard Draper. 1771.

2 p. l., 3–38 p. 18½cm.
27–1419 ML3001.A31

Affillard, Michel l'.

See L'Affillard, Michel, *fl.* 1700.

Agatho Cario, *pseud.*

See Nislen, Tobias.

Agazzari, Agostino, 1578–1640.

Del sonare sopra 'l basso con tvtti li stromenti e dell' vso loro nel conserto, dell ill^re^ sig^r^ Agostino Agazzari, Sanese, Armonico intronato. Siena, D. Falcini, 1607.

12 numb. l. illus. (music) 23^cm^.

Engraved throughout, on rectos only.
Title within illustrated border (musical instruments)
37–37928 MT49.A25D4

Agricola, Martin, 1486–1556.

Musica instru- ‖ mētalis deudsch ‖ inn welcher begrif- ‖ fen ist: wie man ‖ nach dem gesange auff mancherley ‖ Pfeiffen lernen sol / Auch wie auff ‖ die Orgel / Harffen / Lauten / Gei- ‖ gen / vnd allerley Instrumenten vnd ‖ Seitenspiel / nach der recht- ‖ gegrůndten Tabelthur ‖ sey abzusetzen. Mart. Agric. Anno. 1542. [*Colophon:* Gedruckt zu Wittemberg ‖ durch Georgen Rhaw. M.D.XLII.]

lvi numb. l., 4 l. illus. (part col.) 14^cm^.

Signatures: A–G^8^, H^4^.
Leaves xxxij, xlvij, liij numbered xxxiij, 47, liiij, respectively.
In verse.
Leaf xxv torn; a few words partly or entirely wanting.
Signature on leaf xiij: Georgius Rhaw.
42–304 ML171.A26 1542

Agus, Enrico, *b.* 1749.

See Durieu, ——. Nouvelle methode de musique vocale.

Alembert, Jean Lerond d', 1717–1783.

Elémens de musique, théorique et pratique, suivant les principes de m. Rameau, éclaircis, développés et simplifiés, par m. d'Alembert ... Nouv. éd., rev., cor. & considérablement augm. Lyon, J.-M. Bruyset, pere & fils, 1779.

2 p. l., xxxvi, 236, [4] p. 10 fold. pl. (incl. music) 20½^cm^.

"Réponse à une lettre imprimée de m. Rameau" (p. 211–231) was first printed in Le Mercure, March, 1762, as "Lettre à m. Rameau, pour prouver que le corps sonore ne nous donne et ne peut nous donner par lui-même aucune idée des proportions."
29–5994 ML3815.A52 1779

[Algarotti, Francesco, *conte*] 1712–1764.

Saggio sopra l'opera in musica ... [n. p., 1754?]

35 p. 16½^cm^.

The dedicatory epistle, "Al signor barone di Svertz", is dated "Mirabello 6. ottobre 1754."
Signatures: a^6^, b^12^.
Includes the outline of an opera, "Enea in Troja" (p. 31–35) but not "Ifigenia in Aulide", which, according to the text, should be appended.
The catalogue of the W. Wolffheim collection (II, no. 905) describes this as a rare 1st edition, apparently a private print. The 90-page edition dated 1755 is the earliest listed in Eitner and Gaspari.
29–28714 ML3858.A369

Algarotti, Francesco—Continued.

—— Essai sur l'opéra, traduit de l'italien du comte Algarotti; par m.***. A Pise; & se trouve a Paris, chez Ruault, 1773.

viii, 190 p. 21cm.
Translated by the Marquis de Chastellux.
Includes Algarotti's outline of an opera, "Enée à Troye", and the full text (in prose) of a second, "Iphigénie en Aulide", written by him in French.
29-28715 ML3858.A393

—— Versuche über die architectur, mahlerey und musicalische opera, aus dem italiänishchen des grafen Algarotti übersetzt von R. E. Raspe ... Cassel, J. F. Hemmerde, 1769.
9 p. l., [3]–300, [2] p. 17cm.
"Die folgenden abhandlungen stehen im zweyten bande der zu Livorno im 1764. jahre ... zusammengedruckten werke des verfassers."—Vorbericht.
13-13846 N7420.A5

Allen, Richard.
See Marlow, I. The controversie of singing brought to an end.

Almanach musical ... 1781–82; 1783, ptie. II. Paris, Au Bureau de l'abonnement littéraire, 1781–83.

3 v. 14½cm.
"Cet ouvrage a été commencé en 1775; il a paru successivement en 1776, 1777, 1778 & 1779 ... Des raisons particulières ont empêché jusqu'ici de publier l'Almanach musical de 1780: on donne aujourd'hui ceux de 1780, 1781 & 1782."—Avis de l'auteur in vol. for 1781.
1783 was issued in 2 parts.
The earlier numbers were edited by Mathon de la Cour; the last 3 years, 1781–1783, by Luneau de Boisjerman. *cf.* Grand-Carteret, Almanachs français, no. 543; Alm. musical, 1783, pt. 2, p. 228.
ML20.A56

Ancient music, Concerts of.
See Concerts of ancient music, *London.*

André, Yves Marie, 1675–1764.

Essai sur le beau, par le pere André J., avec un Discours preliminaire, et des reflexions sur le gout, par mr. Formey. Amsterdam, J. H. Schneider, 1759.
5 p. l., cxxxi, [3], 192 p. 16½cm.
"Le beau musical": p. 114–171.
17-854 N63.A55 1759

—— Essai sur le beau. Nouv. éd., augmentée de six discours, sur le modus, sur le decorum, sur les graces, sur l'amour du beau, sur l'amour désintéressé; par le feu pere André ... Paris, L. E. Ganeau, 1770.

vii, [5], 501 p. 17cm.
Edited by the Abbé Guillaume Germain Guyot.
"Sur le beau musical": p. 131–198.
17-816 N63.A55 1770

André, Yves Marie—Continued.

—— Versuch über das schöne da man untersucht, worinnen eigentlich das schöne in der naturlehre, in der sittenlehre, in den werken des witzes und in der musik bestehe. Aus dem franzôsichen ins deutsche übersetzt von Ernst Gottlieb Baron ... Altenburg, Richter, 1757.

8 p. l., 184 p. 19½cm.

"Des herrn Gresset ... Rede ... von dem uralten adel und nutzen der musik": p. [131]–184.

21–3016 N63.A57

Anfossi, Pasquale, 1736?–1797.

See Corfe, J. A treatise on singing. [*ca.* 1800]

Anglo-Italiny.

See A letter from a gentleman in the town. 1727.

L'Anti-Scurra, *pseud.*

See Epitre aux Bouffonnistes.

Aprile, Giuseppe, 1738–1814.

The modern Italian method of singing, with a variety of progressive examples, and thirty six solfeggi, by Sig^{r}. D. G. Aprili. London, Printed by R. Birchall [1795?]

1 p. l., 53 p. 23 x 32½cm.

Engraved throughout.

First published in 1791 (London, Broderip)

35–21814 MT845.A81

Arauxo, Francisco Correa de.

See Correa de Araujo, Francisco.

Aristoteles.

Aristotle's treatise on poetry, translated: with notes on the translation, and on the original; and two dissertations, on poetical, and musical, imitation. By Thomas Twining, M. A. London, Payne and son; [etc., etc.] 1789.

xix, [1], 565, [31] p. 27½cm.

14–22494 PN1040.A7T8 1789

Aron, Piero.

See Aaron, Pietro.

Ein aufrichtiger music-freund.

See Rudimenta panduristæ.

Avison, Charles, *d.* 1770.

An essay on musical expression. By Charles Avison ... 2d ed., with alterations and large additions. To which is added, A letter to the author, concerning the music of the ancients, and some passages in classic writers, relating to that subject [by J. Jortin]. Likewise, Mr. Avison's Reply to the author [W. Hayes] of Remarks on the Essay on musical expression. In a letter from Mr. Avison, to his friend in London. London, C. Davis, 1753.

5 p. l., 152, 43 p., 2 l., 53 p. 3 fold. pl. (music) 20^{cm}.

Mr. Avison's "Reply to the author of Remarks on the Essay on musical expression" (53 p. at end) has special t.-p.
Imperfect? wanting half-title?
28–12679. ML3847.A95 1753

—— An essay on musical expression. By Charles Avison ... With alterations and large additions. To which is added, A letter to the author concerning the music of the ancients, and some passages in classic writers, relating to that subject [by J. Jortin]. Likewise, Mr. Avison's Reply to the author [W. Hayes] of Remarks on the Essay on musical expression. In a letter from Mr. Avison to his friend in London. The 3d ed. London, L. Davis, 1775.

viii, 221 p. 4 fold. pl. (music) 18^{cm}.

20–10873 ML3847.A95 1775

—— A reply to the author of Remarks on the Essay on musical expression. In a letter from Mr. Avison, to his friend in London ... London, C. Davis, 1753.

2 p. l., 53 p. 4 fold. pl. 20½^{cm}.

Detached from the author's Essay on musical expression, 2d ed., 1753 ?
A reply to William Hayes' anonymous "Remarks on Mr. Avison's Essay on musical expression."
ca 17–183 Unrev'd ML3847.A95H25

B., A.

See [Baillie, A.] *supposed author.* An introduction to the knowledge and practice of the thoro' bass. 1717.

B., A., *Philo-Mus.*

See Synopsis of vocal musick. 1680.

B. von W.

See Wiese, C. L. G., *freiherr* von.

Bacchius, *senior.* Εἰσαγωγὴ τέχνης μουσικῆς.

See Mersenne, M. Quæstiones celeberrimæ in Genesim.

Bacilly, Bénigne de, *ca.* 1625–*ca.* 1690.

Remarqves cvrievses svr l'art de bien chanter, et particulierement pour ce qui regarde le chant françois. Ouvrage fort vtile à ceux qui aspirent à la methode de chanter, sur tout à bien prononcer les paroles auec toute la finesse & toute la force necessaire; & à bien obseruer la

quantité des syllabes, & ne point confondre les longues & les brefues, suivant les regles qui en sont établies dans ce traité. Par m. B. de Bacilly. Paris, Chez l'autheur et chez monsieur Ballard, 1668.

9 p. l., 428, [2] p. 15 x 8½cm.

Colophon: A Paris, De l'imprimerie de C. Blageart, 1668.

Added t.-p., engraved: Remarques curieuses sur l'art de bien chanter ... par le sieur B. D. B. Paris, 1668.

An issue of the same year (1668) published under the author's initials, B. D. B., with imprint Paris, Chez l'autheur et chez Ballard, is listed in the Wolffheim cat. (II. 744) as "seltene erste ausgabe". British museum lists another 1668 issue, also published under the initials B. D. B., but with imprint. Paris, L'autheur & P. Bien-fait. *cf.* Brit. mus. Gen. cat. VIII (1934). According to Fétis, there is still another 1668 issue (Paris, Ballard) with neither name nor initials of the author.

40–21213 MT820.A2B2 1668

[Baillie, Alexander] *supposed author.*

An introduction to the knowledge and practice of the thoro' bass. Humbly inscrib'd to the Right Honourable the Lord Colvill. By A. B. Edinburgh, 1717.

11 p. 33 cm.

Followed by "Institutions of musick, wherein are sett forth the practicall principles of musical composition in two parts": [22] p. of ms., with musical illustrations.

"The author of the printed portion was probably Alexander Baillie who in 1735 published in oblong 4to 'Air for the flute, with a thorough bass for the harpsichord ...' This was a presentation copy from the author to Robert third & last Lord Colville ... Whether he or Baillie or some one else was the author of the ms. treatise that follows is uncertain. Mr. D. Laing never heard of another copy than the present of the printed tract."—Ms. note by J. Maidment, on fly-leaf.

Manuscript note by Thomas Taphouse quotes a reference by David Laing to this work in "Additional notes and illustrations to Johnston's Scots musical museum".

Manuscript note from John Graham Dalzell inserted.

Armorial book-plate of James Maidment.

22–11221 MT49.A2B18

Banchieri, Adriano, *d.* 1634.

Lettere armoniche del r. p. d. Adriano Banchieri bolognese, abbate oliuetano, & academico dissonante, intrecciate in sei capi. Di dedicatione, ragguaglio, congratulatione, buone feste, ringratiamento, piaceuolezza ... Bologna, G. Mascheroni, 1628.

8 p. l., 160 p. illus. 15cm.

13–24945 ML194.A2B2

[Banister, John] 1630–1679, *supposed author.*

The most pleasant companion, or Choice new lessons for the recorder or flute, being a new collection of new lessons, set forth by dots and notes. To which is added, plain and easie rules and instructions for young beginners, by J. B., gent. London, J. Hudgebutt, 1681.

2 p. l., 8 p.; 2 l., [18] p. (music) front. 10½ x 21cm.

The music, engraved, includes 26 tunes in tablature, with caption: Lessons for the recorder.

"Prepared by Banister."—Miller, Dayton C. Catalogue of books relating to the flute. 1935, p. 60 (under Hudgebut); *cf.* also entry for present work, p. 15 of the Miller catalogue.

Manuscript notes on fly-leaves.

42–26032 MT342.B25M6 Miller coll.

Bannius, Joannes Albertus, 1597 *or* 8–1644.

Joannis Alberti BannI Dissertatio epistolica de musicæ natura, origine, progressu, & denique studio bene instituendo. Ad incomparabilem virum Petrum Scriverium ... Lugduni Batavorum, ex officina Isaaci Commelini, 1637.

60 p. 13^{cm}. [*With* Grotius, Hugo. Hugonis Grotii et aliorum De omni genere studiorum rectè instituendo dissertationes. Lugduni Batavorum, 1637]

21–20026 AZ200.G8

[Baretti, Giuseppe Marco Antonio] 1719–1789.

The voice of discord; or, The battle of the fiddles. A history of a seditious attempt upon the lives and properties of fifty singers and fiddlers. La voix de la discorde; ou, La bataille des violons. Histoire d'un attentat seditieux, et atroce contre la vie et les biens de cinquante chanteurs et violinistes ... London, W. Owen and T. Snelling, 1753.

55 p. 18^{cm}.

English and French on opposite pages; dedication in Italian.
Burlesque reply to the author's anonymous "Scheme for having in London an Italian opera of a new taste." Occasioned by a quarrel between the impresario Vanneschi and musicians of his opera company.

20–14647 ML1731.3.B2

Baron, Ernst Gottlieb, 1696–1760, *translator.*

See André, Y. M. Versuch über das schöne. 1757.

Bartoli, Daniello, 1608–1685.

Del svono de' tremori armonici e dell' udito. Trattati del p. Daniello Bartoli ... Bologna, A spese di P. Bottelli, 1680.

6 p. l., 330 p. diagrs. 20^{cm}.

Second edition.

29–6576 ML3805.B29 1680

Battell, Ralph, 1649–1713.

The lawfulness and expediency of church-musick asserted, in a sermon preached at St. Brides-church, upon the 22$^{d.}$ of November, 1693. Being the anniversary meeting of Gentlemen, Lovers of musick. By Ralph Battell ... London, Printed by J. Heptinstall, for J. Carr, 1694.

1 p. l., 25 p. 18½^{cm}. [*With* Reading, J. A sermon lately delivered at the cathedral church of Canterbury, concerning church musick. London, 1663. 19½^{cm}]

17–31228 ML3001.R31 copy 2

Baurans, Pierre, 1710–1764.

See Eloge de m. Baurans. [176–?]

Bayly, Anselm, *d.* 1794.

The sacred singer, containing an essay I. On grammar. II. Just speaking. III. The requisites of singing. IV. The ornaments

v. Their application. VI. On cathedral compositions ... By Anselm Bayly ... London, Printed by S. Towers and sold by J. Rivington, 1771.

iv, 16, 99 p. illus. (music) 23½cm.

Published also under title: A practical treatise on singing and playing.

17-31241 ML3166.A2B2

Beattie, James, 1735–1803.

Essays. On the nature and immutability of truth, in opposition to sophistry and scepticism. On poetry and music, as they affect the mind. On laughter, and ludicrous composition. On the utility of classical learning. By James Beattie ... Edinburgh, W. Creech, 1776.

1 p. l., xiv, [3]–757, [1] p. 27cm.

24-19522 B1403.B53E7 1776

—— Essays: on poetry and music, as they affect the mind; on laughter, and ludicrous composition; on the utility of classical learning. By James Beattie ... Edinburgh, Printed for E. and C. Dilly, in London; and W. Creech, Edinburgh, 1778.

vi p., 2 l., [3]–555 p. 21cm.

13-18287 PN1055.B4

—— Essays: on poetry and music, as they affect the mind; on laughter, and ludicrous composition; on the usefulness of classical learning. By James Beattie ... 3d ed., cor. London, Printed for E. and C. Dilly; and W. Creech, Edinburgh, 1779.

5 p. l., [3]–515 p. front. (port.) 22cm.

20-10861 ML60.B41

—— Essai sur la poésie et sur la musique, considérées dans les affections de l'ame, traduit de l'anglais, de James Beattie ... Paris, H. Tardieu; [etc., etc.] an vie [1798?]

2 p. l., [iii]–xxiv, 342 p., 2 l. 22cm.

42-30518 ML60.B41E4

Beer, Georg Alexander, *respondent.*

See Kirchmaier, T., *praeses.* Schediasma physicum.

Bemetzrieder, Anton, 1743?–1817.

Exemples des principaux élémens de la composition musicale, addition au Nouvel essai sur l'harmonie, par m. Bemetzrieder ... Paris, Chez l'auteur et chez Onfroy, 1780.

viii p.; 20 p. (music) 21 x 26½cm.

Music engraved.

29-6569 MT40.A2B48

Traité de musique, concernant les tons, les harmonies, les accords & le discours musical ... par m. Bemetzrieder. Paris, Chez l'auteur, et chez Pissot, 1776.

4 p. l., xxxvii, [3], 261 p., 2 l., viii, 80 p. 20½cm.

"Exemples du Traité de musique": 2 p. l., viii, 80 p. at end.

The "Exemples" are engraved and have special t.-p.

Autographed by the author.

29-5993 MT50.B418

Benelli, Alemanno, *pseud.*

See Meloni, Annibale, *16th cent.*

Bernis, François Joachim de Pierre de, *comte de Lyon, cardinal,* 1715–1794.

See Meusnier de Querlon, A. G. Reglement pour l'Opera.

Bertalotti, Angelo Michele.

Regole vtilisime per apprendere con fondamento, e facilità il canto fermo, dato alle stampe per comodo delli giovani delle scuole pie di Bologna & à beneficio commune ... da Angelo Michele Bertalotti ... Bologna, M. Siluani, 1706.

35, [1] p. illus. (music) 22½cm.
Title vignette (arms of Cardinal Giacomo Boncompagni)
Also published under title: Regole facilissime ...
22–901 MT860.A2B52

Besard, Jean Baptiste, *b. ca.* 1567.

See Dowland, R. Varietie of lute-lessons.

[Béthisy, Jean Laurent de] 1702–1781, *supposed author.*

Effets de l'air sur le corps humain, considérés dans le son; ou Discours sur la nature du chant. Par m. ***. Amsterdam: et se trouve à Paris, chez Lambert [etc.] 1760.

2 p. l., vii, [1], [9]–71 p. front. 14½cm.
Ascribed in an obituary notice communicated to the "Journal encyclopédique ou universel", 1783, t. 1, p. 330, to "Eugène-Eléonore de Béthisi, marquis de Mezières, lieutenant-général des armées du roi", etc. For a note on Jean Laurent de Béthisy, "professeur de musique à Paris", see T. A. Dufour, Recherches bibliographiques sur les œuvres imprimées de J.-J. Rousseau. Paris, 1925, v. 1, p. 24.
ML1727.33.B56E3

Exposition de la théorie et de la pratique de la musique, suivant les nouvelles découvertes. Par m. de Bethizy. Paris, M. Lambert, 1754.

xvj, 296, [4] p.; 60 p. (music) 20cm.
Music engraved.
31–23118 MT6.A2B55

Bevin, Elway, *fl.* 1575–1631.

A briefe and short instrvction of the art of mvsicke, to teach how to make discant, of all proportions that are in vse: very necessary for all such as are desirous to attaine to knowledge in the art; and may by practice, if they can sing, soone be able to compose three, foure, and five parts: and also to compose all sorts of canons that are usuall, by these directions of two or three parts in one, upon the plain-song. By Elway Bevin. London, Printed by R. Young, 1631.

3 p. l., 52 p. 23cm.
Signatures: A–G⁴, H² (A_1 (blank?) wanting)
Title vignette (printer's mark); head-piece.
Principally musical examples.
Full vellum binding, gold border.
31–4481 MT6.A2B6

Biedermann, Johann Gottlieb, 1705–1772.

See MATTHESON, J. Sieben gespräche der Weisheit und Musik. 1751.

Billings, William, 1746–1800.

The singing master's assistant, or Key to practical music. Being an abridgement from the New-England psalm-singer; together with several other tunes, never before published. Composed by William Billings, author of the New-England psalm-singer ... Boston: (New-England.) Printed by Draper and Folsom. 1778.

32 p.; 104 p. (music) 12 x 19½cm.

Music engraved. *Colophon:* Engrav'd by Benj[a] Pierpont jun[r] Roxbury 1778.

M2116.B59S4 1778

——— [Another issue] Boston: (New-England.) Printed by Draper and Folsom. 1778.

29, [1] p.; 104 p. (music) 11½ x 19½cm.

Without the "Encomium on music," p. [31]–32 in the preceding copy. The text in the two copies differs typographically.

41–18174

M2116.B59S4 1778a

Billington, *Mrs.* Elizabeth (Weichsel) *afterwards* Mme. Félissent, 1768?–1818.

See MEMOIRS of Mrs. Billington. 1792.

The **bird** fancyer's delight; or, Choice observations, and directions concerning ye teaching of all sorts of singing-birds, after ye flagelet & flute, if rightly made as to size & tone, with a method of fixing ye wett air, in a spung or cotton, with lessons properly composed, within ye compass & faculty of each bird, viz[t] for ye wood-lark, black-bird, throustill, house-sparrow, canary-bird, black-thorn-linnet, garden-bull-finch, and starling. London, R. Meares, 1717.

8 numb. l.; 18 numb. l. (music) illus. (music) 10½ x 20cm.

Engraved throughout.

Pictures of two birds ("canary-bird" and "bull-finch") and of a bird flageolet on t.-p.

From the Miller collection.

"Only known copy of this early edition."—Miller, Dayton C., Catalogue of books ... relating to the flute. Cleveland, 1935.

42–836

MT345.B57 Miller coll.

Bisse, Thomas, *d.* 1731.

A rationale on cathedral worship or choir-service. A sermon preach'd in the cathedral church of Hereford, at the anniversary meeting of the choirs of Worcester, Glocester, and Hereford, Sept. 7, 1720. By Tho. Bisse ... The 2d ed. Publish'd at the request of the audience. London, W. and J. Innys, 1721.

61 p. 18cm.

13–21146

ML3001 B6

Blakemore, Thomas, *joint author.*

See JONES, WILLIAM. Clavis campanalogia. 1788.
New campanalogia. [1796]

Blavet, Michel, 1700–1768. *See* Éloge de monsieur Blavet.

Bode, Johann Joachim Christoph, 1730–1793, *translator.*

See Burney, C. Carl Burney's ... Tagebuch seiner musikalischen reisen. 1772–73.

[Boemus, Johann] *fl.* 1500.

¶In hoc libello continentur ‖ ¶Liber Heroicus de Musicæ laudi= bus. ‖ ¶Carmen Sapphicum / de laude & situ Vl= ‖ mæ / ciuitatis Imperialis Sueuiæ. ‖ ¶Oratiunculæ item Metricæ sex, ad sex san= ‖ ctissimas personas: quæ nostræ redemptio ‖ ni interfuerunt. ‖ ¶Quæstio quædam Theologica / quatuor ‖ anni partes cum studijs suis cõplectens. ‖ ¶Elegiæ duæ / quarũ prima quatuordecim ‖ beatæ virginis Mariæ gaudia: altera ‖ tercentum eiusdem vir= ginis ‖ nomina comprehen ‖ dit. Cum multis ‖ alijs Epigrã ‖ mati= ‖ b9 ‖ [Augustæ Vindelicorum, 1515]

[43] p. 20½cm.

Colophon: In officina excusoria Ioannis Miller ‖ Augustæ Vindelicorum: quar ‖ tadecima die mensis De ‖ cembris. Anno vir- ‖ ginei partus. ‖ M.D.XV. ‖

Signatures: a–d⁴, e⁶ ($e_{[1]}$ signed c; e_{v} signed e_{IIII})

Title within ornamental border; initials.

Author's name in dedication, captions, etc.

Book-plate: Georgius Kloss, M. D., Francofurti ad Moenum.

29–15441 ML64.B7

Boethius, *d.* 524.

See Le Fèvre, J. Arithmetica et Musica.

Boissy, Louis de, 1694–1758. Le triomphe de l'intérêt.

See Desforges.

Bonanni, Filippo.

See Buonanni, Filippo, 1638–1725.

Bonaventura *da Brescia, fl.* 1500.

Regula musice plane venerabi ‖ lis fratris Bonauenture ‖ de Brixia ordinis ‖ Minorum. [Venetiæ, 1527]

[62] p. illus. (incl. music) 15cm.

Colophon: Stampato in Venetia per Elisabetta de Rusconi. M.CCCCCXXVII. A di otto de mazo.

Signatures: A–D⁸ (last leaf (blank?) wanting)

Woodcut on t.-p.; Guidonian hand on verso of A_{IIII}; printer's mark on verso of D_{VII}.

First edition published at Brescia in 1497 under title: Breviloquium musicale.

35–21831 ML171.B72

Bononcini, Giovanni Maria, 1640–1678.

Mvsico prattico che brevemente dimostra il modo di giungere alla perfetta cognizione di tutte quelle cose, che concorrono alla composizione de i canti, e di ciò ch' all' arte del contrapunto si ricerca. Opera ottava di Gio: Maria Bononcini ... In Bologna, Per G. Monti. Si vendono da M. Siluani, 1688.

156 p. illus. (music) 22cm.

Dedication signed by the publisher, Marino Silvani.

30–3285.

Bordier, Louis Charles, *d.* 1764.

Nouvelle methode de musique, par m^r^. Bordier ... Paris, Le Clerc [176–?]

1 p. l., 118 p. 32 x 25^cm^.

Engraved throughout.
A new edition was published in 1781 under title: Méthode pour la voix.
21–20005 MT870.A2B72

Bossler, Heinrich Philipp Carl, *d.* 1812.

Elementarbuch der tonkunst zum unterricht beim klavier fůr lehrende und lernende, mit praktischen beispielen. Eine musikalische monatschrift ... herausgegeben von H. P. Bossler ... Speier, Gedrukt mit Enderesischen schriften, 1782–89.

2 v. in 1. front., plates. 20^cm^.

——Praktische beiträge zu dem Elementarbuch der tonkůnst. Speier, 1782.

2 v. in 1. 30½^cm^.

Engraved throughout.
22–10948–9 MT224.A2B68

Bossler, Heinrich Philipp Carl, *d.* 1812, *editor.*

See Musikalische korrespondenz der Teutschen filarmonischen gesellschaft.

[Bottrigari, Ercole] 1531–1612.

Il Desiderio overo, De' concerti di uarij strumenti musicali, dialogo, di Alemanno Benelli [*pseud.*]: nel quale anco si ragiona della participatione di essi stromenti, & di molte altre cose pertinenti alla musica. Venetia, R. Amadino, 1594.

6 p. l., 51 p. illus. (music) diagrs. 22^cm^.

Signatures: *^6^, A–E^4^, F^6^ (verso of last leaf blank).
Title within woodcut border, with illustrations of musical instruments, etc. Title vignette (an organ) Sidenotes.
Without the errata found on verso of last leaf in some copies, and on an added leaf in others.
Dialogue between "Gratioso Desiderio" and "Alemanno Benelli." The latter name is an anagram of the name of Bottrigari's friend Annibale Meloni (Anniballe Melone) for whom the work was later claimed by G. B. Artusi. An edition was issued under Meloni's name in 1601. *cf.* Catalogo della biblioteca del Liceo musicale di Bologna compilato da G. Gaspari. I, 68–71; 88.
Limp vellum binding.
26–18545 ML171.B747

Brady, Nicholas, 1659–1726.

Church-musick vindicated. A sermon preach'd at St. Bride's church, on Monday, November 22. 1697. Being S^t^ Cæcilia's day, the anniversary feast of the Lovers of musick. By Nicholas Brady ... London, J. Wilde, 1697.

2 p. l., 23 p. 18½^cm^. [*With* Reading, J. A sermon lately delivered in the cathedral church of Canterbury, concerning church musick. London, 1663. 19½^cm^]
17–312266 ML3001.R31 copy 2

Breitkopf, Johann Gottlob Immanuel, 1719–1794.

See Breitkopf & Härtel, *Leipzig.* Verzeichniss musicalischer werke.

Breitkopf & Härtel, *Leipzig.*

Verzeichniss musicalischer werke allein zur praxis, sowohl zum singen, als für alle instrumente, welche nicht durch den druck bekannt gemacht worden; in ihre gehörige classen ordentlich eingetheilet; welche in richtigen abschriften bey Joh. Gottlob Immanuel Breitkopf [2. ausg.: bey Bernh. Christoph Breitkopf u. sohn] in Leipzig, um beystehende preisse zu bekommen sind. 1.[–2.] ausg. ... Leipzig, 1761–64.

2 v. 19½cm.

On t.-p. of v. 1: Erste ausgabe, und des Musicalischen bûcher-verzeichnisses dritte ausgabe.

"Vorbericht," v. 1, signed: J. G. I. Breitkopf.

Complete in 4 "ausgaben," 1761–80.

ca 28–487 Unrev'd. ML145.B832

Brookbank, Joseph, *b.* 1612.

The well-tuned organ, or, An exercitation; wherein, this question is fully and largely discussed, whether or no instrumental and organical musick be lawful in holy publick assemblies? Which query is made good in the affirmativ, by sufficient arguments; the objections refelled; and directions given for the safe and profitable practice thereof. By the blessing of God upon the industry of Joseph Brookbank, minister of Gods Holy Word and sacraments; intended for the glory of God, the quiet and peace of these nations. London, Printed anno Domini, 1660.

2 p. l., 67, [1] p. 18½ x 14cm.

Bound in mottled calf; book-plate of William Hayman Cummings.

35–21819 ML3001.B87

Brossard, Sébastien de, *d.* 1730.

Dictionaire de musique, contenant une explication des termes grecs, latins, italiens, & françois, les plus usitez dans la musique. Par m. Sebastien de Brossard ... 2. ed., conforme à celle in-folio, faite en 1703. Paris, C. Ballard, 1705.

xij, 5–380 p. illus. (music) 2 fold. tab. 19cm.

39–19786 ML108.A2B62

—— Dictionaire de musique, contenant une explication des termes grecs, latins, italiens & françois les plus usitez ... A l'occasion desquels on rapporte ce qu'il y a de plus curieux & de plus necessaire à sçavoir; tant pour l'histoire & la theorie, que pour la composition, & la pratique ... de la musique ... Ensemble, une table alphabetique des termes françois qui sont dans le corps de l'ouvrage ... Un traité de la maniere de bien prononcer, sur tout en chantant, les termes italiens, latins & françois. Et un catalogue de plus de 900. auteurs, qui ont écrit sur la musique ... Par m. Sebastien de Brossard ... 3. ed. Amsterdam, Aux dépens d'E. Roger [17—]

388 p. illus. (music) 2 tab. (1 fold.) 19½cm.

35–21816 ML108.A2B64

Brossard, Sébastien de—Continued.

—— A musical dictionary: containing a full explanation of all the terms made use of in ... music: also explanations of the doctrines of ancient music, and ... inquiries into the nature of sound ... together with a full description of all the various kinds of musical instruments ... abstracted from the best authors in the Greek, Latin, Italian, French, and English languages, by James Grassineau ... New ed., to which is added an Appendix, selected from the Dictionnaire de musique of M. Rousseau ... London, J. Robson, 1769.

v (*i. e.* vii), 347 p., 2 l., 52 p. illus. (music) 21^{cm}.

Appendix has special t.-p. and separate paging.
Translated, with additions, from the French of Sébastien de Brossard, probably under the supervision of Dr. Pepusch. First edition published 1740.

20–19875 ML108.A2B73

Brown, Isaac.

Disquisitio medica inauguralis, de sonorum modulatorum vi in corpora humana: quam ... ex auctoritate ... Gulielmi Wishart ... Academiae edinburgenae praefecti ... pro gradu doctoratus ... eruditorum examini subjicit Isaacus Brown, Anglus. Ad diem 3 maii [1751] ... Edinburgi, apud Hamilton, Balfour, et Neill, 1751.

iv, 48 p. 20^{cm}.

35–17698 ML3920.B7D5 Toner coll.

Buc'hoz, Pierre Joseph, 1731–1807, *editor.*

See Marquet, F. N. Nouvelle méthode ... pour connoitre le pouls.

Buonanni, Filippo, 1638–1725.

Gabinetto armonico pieno d'istromenti sonori indicati, e spiegati dal padre Filippo Bonanni ... Roma, Nella stamperìa di G. Placho, 1722.

8 p. l., 170 p. front., cxlviii (*i. e.* 152) pl. (1 fold.) 25½^{cm}.
Armorial bookplate of Dogmersfield library.

ML460.B612

——— Gabinetto armonico pieno d'instromenti sonori indicati, spiegati, e di nuovo corretti, ed accresciuti dal padre Filippo Bonanni ... Roma, Nella stamperìa di G. Placho, 1723.

8 p. l., 170 p. front., cxlviii (*i. e.* 152) pl. (1 fold.) 24^{cm}.

Plates numbered irregularly.
Another issue, with different t.-p., of the 1722 edition.
Second edition, Rome, 1776, has title: Descrizione degl' istromenti armonici.

18–4313 ML460.A2B613

Burchard, Ulrich.

Hortulus musices. Practice oñibus diuino Gregoriani concentus modulo se oblectaturis tam iucũdus q̃ proficuus. Decastichon Joannis Langij in Hortulũ musices Udalrici Burchardi. [*10 lines of verse*] ... Lipsiae, ex officina Melchiaris Lottheri. [1518]

[28] p. illus. (music) 20^{cm}.

Dated at end: Anno. xviij.
Signatures: A^{6}, B^{8}.
Title in red and black.
Dedicatory letter dated: Lipsie kalendis aprilis. Anno salùtis millesimo quingentesimo decimoquarto.

40–21467 ML171.B82 1518

Burney, Charles, 1726–1814.

A general history of music, from the earliest ages to the present period. To which is prefixed, a dissertation on the music of the ancients. By Charles Burney ... London, Printed for the author, 1776–89.

4 v. fronts. (incl. port.) illus. (incl. music) 9 pl. (part fold., incl. music) 28 x 22^{cm}.

First edition. A 2d edition of v. 1 was published in 1789.

Vol. 2, printed, like the other 3 vols., with the long s, and with a leaf of "corrections and additions" at end, differs in these and other particulars from a later printing, also dated 1782, but printed with the modern s, as is the 2d edition of v. 1.

Some of the musical illustrations are engraved.

"Chronological list of the principal books published on the subject of music in England, during the present century": v. 4, p. [687]–688.

With vol. 4 is bound the author's An account of the musical performances in Westminster-abbey, and the Pantheon ... in commemoration of Handel ... London, 1785.

36–34066 ML159.B958

The present state of music in France and Italy: or, The journal of a tour through those countries, undertaken to collect materials for a general history of music. By Charles Burney ... 2d ed., cor. London, T. Becket and co. [etc.] 1773.

1 p. l., [v]–viii, 409, [10] p. 21^{cm}.

15–11225 ML195.B961

—— Carl Burney's ... Tagebuch seiner musikalischen reisen ... Hamburg, Bode, 1772–73.

3 v. illus. (music) 17½^{cm}.

Vol. 1 has title: Carl Burney's ... Tagebuch einer musikalischen reise durch Frankreich und Italien, welche er unternommen hat um zu einer allgemeinen geschichte der musik materialien zu sammlen. Aus dem englischen übersetzt von C. D. Ebeling.

Vols. 2–3 translated by J. J. C. Bode. *cf.* Gerber, E. L. Hist.-biog. lex. der tonkünstler.

Translation of "The present state of music in France and Italy" and "The present state of music in Germany, the Netherlands, and United Provinces."

Contents.—1. bd. Durch Frankreich und Italien.—2. bd. Durch Flandern, die Niederlande und am Rhein bis Wien.—3. bd. Durch Böhmen, Sachsen, Brandenburg, Hamburg und Holland. Mit einigen zusätzen und anmerkungen zum zweyten und dritten bande.

40–37371 ML195.B9655

Burney, Charles, 1726–1814, *translator.*

See Tartini, G. A letter from the late Signor Tartini. 1779.

Burtius, Nicolaus.

See Burzio, Niccolò, 1450–1518.

Burzio, Niccolò, 1450–1518.

Opusculum musices cum defensione Guidonis Aretini. Bononiæ, Ugo Rugerius, 30 Ap. 1487. 4° (21½^{cm})

fol. [1] (a$_{ij}$)^{recto}: Nicolai Burtij parmensis: musices p^{r}ofesso^{r}is: ac || iuris pontificij studiosissimi: musices opusculu3 inci || pit: cum defensione Guidonis aretini: aduersus que||ndam hyspanum veritatis p^{r}euaricato^{r}em. || Pauperibus clericis: ac religiosis: Nicolaus bur || tius.

Burzio, Niccolò—Continued.

S. P. D. ‖ fol. [67] ([iiii])^{recto}, l. 27, *colophon:* Impēsis Bñdicti libꝛarij bonoñ. ac suma industria ‖ Ugonis de rugerijs: qui pꝛopatissimus huius artis ‖ exactoꝛ impꝛssus Bonõie. Año dñi. m.cccc.lxxxvij. ‖ die vltima apꝛilis. ‖

Signatures: a–h^8, i^4 (a1, blank, wanting). 67 printed leaves without foliation or catchwords.

Woodcut music and diagrams. Initial spaces blank or with indicators.

Hain-Copinger 4145; Proctor 6565; Pellechet 3098.

27–25006 ML171.B87

Butler, Charles, *d.* 1647.

The feminin‘ monarchi‘, or The histori of bee‘s. Shewing their admirable natur‘, and propertis; their generation and colonis; their government ... &c. Together with the right ordering of them from tim‘ to tim‘: and the sweet‘ profit arising ther‘of. Written ... by Charls Butler, Magd. ... Oxford, Printed by William Turner, for đe author, 1634.

8 p. l., 182 (*i. e.* 180) p. illus., diagrs. 19½^{cm}.

Third edition. First edition published 1609.

Printed according to the system of orthography proposed by the author in his English grammar, published 1633.

Nos. 113–114 omitted in paging.

"Melissomelos, or Bee's madrigall" (the song of the bees at swarming): 4 pages of table-music (p. 78–81)

SF525.B8

Cacciò, Giovanni Batista, *editor.*

See Indice de' teatrali spettacoli.

[Cailleau, André Charles] 1731–1798.

Le Waux-hall populaire; ou, Les fêtes de la guinguette, poeme grivois et poissardi-lyri-comique, en cinq chants; enrichi de rondes de table & vaudevilles nouveaux; parodiés sur les ariettes les plus jolies. Dédié a mr. de Voltaire. A la Gaité, Chez le compere La Joie. [Paris, Cailleau, etc., 1769]

2 p. l., [3]–127, [1] p. 17^{cm}.

With book-plate of Edmond de Goncourt.

42–6138 ML1950.C25W2

Calckman, Jan Jacob, *17th cent.*

Antidotvm, tegen-gift vant Gebruyck of on-gebruyck vant orgel inde kercken der Vereenighde Nederlanden ... Door I. I. Calckman. 's Gravenhage, A. Meuris, 1641.

213, [1] p. 14½^{cm}.

A criticism of Huygens' "Gebruyck of ongebruyck van 't orgel in de kerken der Vereenighde Nederlanden."

13–24959 ML3001.C2

Calvör, Caspar, 1650–1725.

See Sinn, C. A. Die aus mathematischen grûnden richtig gestellete musicalische temperatura practica. [1717?]

[Campion, François] *fl.* 1703–1738.

Lettre de monsieur l'abbé Carbasus [*pseud.*], a monsieur de *** auteur du Temple du goust, sur la mode des instrumens de musique, ouvrage curieux & interressant pour les amateurs de l'harmonie ... Paris, Chez la veuve Allouel, 1739.

2 p. l., [7]–45, [1] p. fold. pl. (music) 16cm.
42-6136 ML760.C27L3

Campion, Thomas, 1567–1620.

See Playford, J. A brief introduction to the skill of musick. 1667.

An introduction to the skill of musick. 1672.

Cantone, Gerolamo.

Armonia gregoriana in cui con breuità, e chiarezza si spiegano tutte le regole più importanti del canto fermo, col modo di cantare le passioni, lamentationi, e profetie, nuouamente gionto. Data in luce dal padre Gerolamo Cantone ... 4. impressione. Torino, Per G. B. Boetto & G. B. Guigonio, a spese di G. B. Vernoni, 1701.

48 (*i. e.* 44) p. illus. (music) 17½ x 23½cm.

Pages 41–44 numbered 45–48.
30-3277 MT860.C2 1701

Cantorinus.

See Compẽdium musices. 1538.

Cappeval, de Caux de.

See Caux de Cappeval, de.

Carbasus, *Abbé, pseud.*

See Campion, François.

Cardano, Girolamo, 1501–1576.

See Spangenberg, J. Qvæstiones musicæ in vsvm scholæ Northusianæ. 1563.

Cario, Agatho, *pseud.*

See Nislen, Tobias.

Carli, Giovanni Rinaldo, *conte*, 1720–1795.

Osservazioni sulla musica antica, e moderna. (*In* Carli, G. R., *conte*. Delle opere. Milano, 1784–94. 19 v. 21cm. t. xiv. 1786. p. [329]–450)

AC43.C3

——— Copy 2, detached.

With a frontispiece, detached from vol. i.

ML159.C2

Carmelites.

Directorivm chori, vna cvm processionali, ivxta ordinem, ac ritvm fratrum B. Mariæ Virginis de Monte Carmeli, continens ea, quæ ad sacra officia cantu persoluenda pertinent. [Iussu] Reverendissimi patris magistri Matthaei Orlandi, generalis carmelitarum, denuo impressum. Romæ, typis Iacobi Fei Andreæ filij, 1668.

4 p. l., 151 p. 1 illus. 22^{cm}.

Printer's device on last page.

27–7065 M2148.7.O7 1668

Caroso, Marco Fabrizio.

Nobiltà di dame del s^{r}. Fabritio Caroso da Sermoneta, libro, altra volta, chiamato Il ballarino. Nuouamente dal proprio auttore corretto, ampliato di nuoui balli, di belle regole, & alla perfetta theorica ridotto: con le creanze necessarie à caualieri, e dame. Aggiontoui il basso, & il soprano della musica: & con l'intauolatura del liuto à ciascun ballo. Ornato di vaghe & bellissime figure in rame ... In Venetia, Presso il Muschio, 1600. Ad instantia dell' auttore.

10 p. l., 370, [6] p. illus. (incl. ports.) 24½^{cm}.

Title within engraved architectural border ornamented with vignettes of instrumentalists, a portrait of the author, etc. Head and tail pieces; initials. The illustrations consist of 10 full-page engravings by Giacomo Franco; 8 of them, figures of dancers, occur from 2 to 7 times each.

Part 2 has special half-title: Della Nobilta di dame ... libro secondo, nelquale s'insegnano varie sorti di balletti, cascarde, tordiglione, passo e mezzo, pauaniglia, canario, & gagliarde ...

The music, through p. 148, is in both tablature and ordinary notation; throughout the rest of the book, in tablature only.

Second edition. The 1st edition was published 1581 under title: Il ballarino. An edition (evidently a reissue of the 2d) entitled "Raccolta di varij balli fatti in occorenze di nozze, e festini" appeared in 1630.

30–3284 MT950.C182

Casoni, Giovanni Agostino, *17th cent.*

Manvale choricanvm ab vtrivsqve sexvs choricistis concupitum, clericis omnibvs necessarium, & maximè ivvenibvs. Per f. Io: Augustinum Casonũ de Spedia min. ref. prou. Genuæ annotatũ, collectũ, dispositum. Genvæ, ex officina Farroni, 1649.

8 p. l., 247, [6] p. incl. front. 11½ x 9^{cm}.

29–9151 MT860.C382

[Castel, Louis Bertrand] 1688–1757.

Lettres d'un academicien de Bordeaux sur le fonds de la musique, a l'occasion de la lettre de m. R * * * contre la musique françoise ... Tome premier. A Londres, et se trouvent à Paris, chez C. Fosse, 1754.

1 p. l., 74 p. 17^{cm}.

No more published.

Occasioned by Rousseau's Lettre sur la musique française.

39–19788 ML270.3.C34L4

Castoldi, Giovanni Giacomo.

See Gastoldi, Giovanni Giacomo, *fl.* 1582–1609.

Catholic church. *Pope, 1691–1700 (Innocentius)*

Editto sopra la musica ... Roma, Stamperia della reuerenda Camera apostolica, 1698.

broadside. illus. (coat of arms) 42½cm.

Printed on one side of a sheet of customs service blanks.

29–28719 ML291 1698

Catholic church. *Pope, 1700–1721 (Clemens XI)*

Editto per le donne, acciò non imparino il canto, ed il suono dagl'huomini, nè questi l'insegnino ... Roma, Stamperia della reuerenda Camera apostolica, 1703.

broadside. illus. (incl. coat of arms) 37½cm.

29–28720 ML291 1703

Caus, Isaac de, *fl.* 1644.

New and rare inventions of water-works shewing the easiest waies to raise water higher then the spring. By which invention the perpetual motion is proposed, many hard labours performed, and varieties of motions and sounds produced ... First written in French, by Isaak de Cavs ... and now translated into English by John Leak. London, Printed by J. Moxon, 1659.

3 p. l., 34 p. illus., xxvi pl. (part fold.) 32cm.

Title engraved, within architectural border. Caption and running title: The theorie of the conduct of water.

Signatures: 1 leaf, B–K², L¹ (E_1 lettered D)

Translation of Isaac de Caus, "Nouvelle invention de lever l'eau", 1644, the text and plates of which were based on Salomon de Caus, "Les raisons des forces movvantes auec diuerses machines", Francfort, 1615. Includes descriptions and illustrations of various musical automata and of a hydraulic barrel-organ.

Full calf binding, stamped with arms of an earl (Coningsby?) with motto: Vestigia nulla retrorsum.

TJ144.C37

Caus, Salomon de, *d.* 1626.

See Caus, I. de. New and rare inventions of water-works.

Caux de Cappeval, de, *d.* 1774, *supposed author.*

See Epitre aux Bouffonnistes.

Cerbellón de la Vera, Eustaquio.

Dialogo harmonico, sobre el Theatro critico vniversal [de B. Feijóo]: en defensa de la musica de los templos ... Compuesto por d. Eustaquio Cerbellon de la Vera ... Madrid, Se hallará en la libreria de F. Lopez, 1726.

10 p. l., 64 p. 19½cm.

24–28809 ML3001.C25

Chastellux, François Jean, *marquis* **de,** 1734–1788, *translator.*

See Algarotti, F. Essai sur l'opéra. 1773.

[**Châteauneuf, François de Castagnères,** *abbé* **de**] *d.* 1709.

Dialogue sur la musique des anciens. A monsieur de * * * Nouv. ed. Paris, La veuve Pissot, 1735.

4 p. l., 127, [5] p. VII pl. (1 fold.) 18 x 10½^{cm}.

Published, with a preface, by Jacques Morabin.

24-24666 ML169.A2C42

[**Chevrier, François Antoine**] 1721–1762, *supposed author.*

La constitution de l'Opera. Amsterdam [*i. e.* Paris?] 1736.

16 p. 19^{cm}.

Colophon: Donné à Cythéropolis, en notre siège patriarchal, ce I. novembre, l'an de grace 1736, & de notre patriarchat le 30^{me}. Signé, Pancrace. Et plus bas, Mariette, directrice de l'Opéra.

Published in 1754 under title: Constitution du Patriarche de l'Opera.

Armorial bookplate of m^{r}. von der Mulhen; anonymous book-plate of Edmond de Goncourt ("Ex-libris du cabinet d'un vieux bibliophile")

41-25461 ML1720.3.C52C5

Cid, Francisco Xavier.

Tarantismo observado en España, con que se prueba el de la Pulla, dudado de algunos, y tratado de otros de fabuloso: y memorias para escribir la historia del insecto llamado tarántula, efectos de su veneno en el cuerpo humano, y curacion por la música con el modo de obrar de esta, y su aplicacion como remedio á varias enfermedades. Su autor don Francisco Xavier Cid ... [Madrid] En la imprenta de M. Gonzalez, 1787.

2 p. l., 324 p. 3 pl. (2 fold.: music) 22^{cm}.

Agr 4-3394 ML3920.A2C5

Cionacci, Francesco, 1633–1714.

See COFERATI, M. Il cantore addottrinato. 1682.

The **clarinet** instructor, by which playing on that instrument is rendered easy to any one unacquainted with music, as it contains a compleat scale of all the notes with the graces, also a dictionary explaining such words as occur in music, with several favorite airs; the whole by a capital performer on the above instrument. To which is added several duos for two clarinets and a quintetto for horns, clarinets and a bassoon ... London, Longman & Broderip [17—]

1 p. l., 34 p. front., fold. pl. 18½ x 25^{cm}.

Engraved throughout.

13-21150 MT388.C7

The **clarinet** preceptor, or The whole art of playing the clarinet rendered easy to every capacity, wherein every instruction relative to that instrument is elucidated in the most clear and simple manner, and by which any one may without the assistance of a master learn to play with taste & judgement in a short time. To which is added a valuable selection of favorite airs, song tunes and duetts. London, Printed by C. Wheatstone [*ca.* 1800]

[42] p. fold. pl. 17 x 24½^{cm}. [*With* Granger, F. Gentlemen's pocket companion. Boston, New York [*ca.* 1805]]

M288.G35

Cochlaeus, Johannes, 1479–1552.

Tetrachordū musices Joannis Coclei Norici ... Nurnbergæ æditum: pro iuuentute laurentiana in primis: dein pro ceteris quoq; musarum tyrunculis ... Hvivs Tetrachordi qvatvor tractatus, quorū quilibet decem capita complectitur. Primus, De musices elementis; secundus, De musica gregoriana; tertius, De octo tonis meli; quartus, De musica mensurali. [*Colophon:* Finis Tetrachordi musices Nurnbergæ impressi in officina excusoria Friderici Peypus anno salutis 1516]

[59] p. illus. (music) 19½cm.

Signatures: A–B⁶, C–E⁴, E iii–[iv], F⁴.

First edition published, Nuremberg, 1511. Said to be based on the author's "Musica", Cologne, 1507.

42–891 ML171.C66 1516

Coferati, Matteo.

Il cantore addottrinato, ovvero Regole del canto corale, oue con breue, e facil metodo s'insegna la pratica de' precetti più necessari del canto fermo; il modo di mantenere il coro sempre alla medesima altezza di voce; di ripigliare doue resta l'organo; d'intonare molte cose, che fra l'anno si cantano; e in particolare tutti gl' inni. Opera di Matteo Coferati ... Firenze, Il Vangelisti, 1682.

20 p. l., 306, [14] p. illus. (incl. music) 15cm.

Coat of arms on half-title.

"Dell' origine, e progressi del canto ecclesiastico, discorso proemiale di Francesco Cionacci": prelim. leaves 12–20.

31–23117 MT860.A2C66

—— Cantore addottrinato in tutte le regole del canto corale; ovvero Modo facile, e breve per la pratica de' precetti piu necessarj del canto fermo, per mantenere il coro alla medesima altezza di voce, e di ripigliarla dove resta l'organo. Con l'intonazione di molte singolari cose, che fra l'anno si cantano. In specie inni, invitatorj con il lor salmo, e offizio parvo della B. Vergine, e de' morti, con tutte le seguenze, e antifone da cantarsi alla distribuzione delle candele, e palme. 3. ed. ampliata. Opera data in luce dal molto rev. sig. Matteo Coferati ... Firenze, Per M. Nestenus, e A. Borghigiani, ad instanza di G. A. Scaletti, 1708.

xvi, 391 p. illus. (incl. music) 15½cm.

30–3278 MT860.C671

—— Manuale degli invitatorj co' suoi salmi da cantarsi nell' ore canoniche per ciascheduna festa, e feria di tutto l'anno: nell' ufizio parvo della Beatissima Vergine, e de' morti. Coll' aggiunta delle sequenze, e lor canto, e antifone da cantarsi alla distribuzione delle candele, e delle palme. Opera raccolta dal molto rev. sig. Matteo Coferati ... 2. ed. Firenze, Per M. Nestenus, ad istanza di S. Scaletti, 1718.

viii, 200 p. 15½cm. [*With his* Cantore addottrinato. Firenze, 1708]

30–3279 MT860.C671

—— Scolare addottrinato nelle prime regole più necessarie a sapersi del canto fermo, estratte dal Cantore addottrinato del molto rev. sig. Matteo Coferati ... per più facilità de' principianti. Opera

data in luce da Jacopo Antonio Mariottini ... con nuova aggiunta. 7. impressione. In Firenze, Per M. Nestenus, e A. Borghigiani. Si vendono da D. Piazini, 1714.

32 p. illus. (incl. music) 15cm.
35–21823 MT860.C671S3 1714

Compẽdium musices confectũ ad faciliorẽ instructionẽ cantum choralẽ discentiũ: necnõ ad ītroductionẽ huius libelli: q Cantorinus intitulat: oīb9 diuino cultui deditis perutilis ꝛ necessari9: vt in tabula hic immediate sequẽti latius apparet. [*Vignette: Agnus Dei*] Venetijs, sub Signo Agnus Dei, 1538.

32 p., 88 numb. l. illus. 15½cm.
Colophon: Finis Cantorini romani: anno salutis. 1538. Venetijs. Apud Petrũ Liechtenstein Coloniensem Germanum. Registrum. A ... N. Omnia sunt quaterna.
The Cantorinus has caption: De principijs horaꝝ Cantorinus ...
Rubricated; gothic type; initials. Printer's mark at end.
13–24943 MT860.A2C76

[Compleat instructions for the German flute]

New instructions for the German flute ... To which is added a favorite collection of minuets, marches, song tunes, duets, &c. Also the method of double tongueing, and a complete scale and description of of [!] the German-flute with all the additional keys, invented by Mr. Tacet. London, Longman & Broderip [178–?]

1 p. l., 36 p. front., illus. (incl. music) fold. pl. 17½ x 25cm. [*With* New instructions for the German-flute. London, J. Preston [178–?]]

Engraved throughout.
20–18773 MT342.A2N39

—— **New** instructions for the German-flute ... to which is added a favorite collection of minuets, marches, song tunes, duets &c. Also the method of double tongueing and a complete scale & description of a new invented German flute with the additional keys such as play'd on by two eminent masters, Florio and Tacet. London, J. Preston [178–?]

1 p. l., 34 p. front., illus. (music) 17½ x 25cm.
Engraved throughout.
20–18774 MT342.A2N39

The **compleat** tutor for the German flute, containing the best and easiest instructions for learners to obtain a proficiency, translated from the French. To which is added a choice collection of ye most celebrated airs, curiously adapted to that instrument. London, H. Waylett [*ca.* 1745]

2 p. l., 34 p. illus. (music) 24½cm.
Engraved throughout.
Music: p. 1–2 (fold. pl.), 14–34.
Apparently a much altered edition of "The newest method for learners on the German flute" which forms the third part of Peter Prelleur's "Modern musick-master," London, 1738. The "Newest method" is itself a free translation from Hotteterre's "Principes de la flute traversière," Amsterdam, 1708.
The preliminary text and musical examples are the same as in editions published by J. Simpson [17—] (Library of Congress copy: MT342.A2C76) and by J. Johnson [17—] (MT342.A2C78) The selection of airs is different in each case.
17–22470 MT342.A2C77

The **compleat** tutor for the German flute ... to which is added a favorite collection of song tunes, minuets, marches, duets &c. Also the method of double tongueing, and a concise scale & description of a new invented German flute with additional keys, made by T. Cahusac, such as play'd on by the two celebrated masters, Tacet and Florio. London, T. Cahusac [178-?]

1 p. l., 40 p., 1 l. front., illus. (incl. music) pl. 17½ x 25cm. [*With* New instructions for the German-flute. London, J. Preston [178-?]]

Engraved throughout.
Caption title: New instructions for the German flute.
20-18772 MT342.A2N39

The **compleat** tutor for the harpsichord or spinnet, wherein is shewn the Italian manner of fingering, with suits of lessons for beginners & those who are already proficients on that instrument & the organ: with rules for tuneing the harpsichord or spinnet. London, J. Johnson [176-?]

1 p. l., 33 p. front., fold. pl. 24½cm.

Engraved throughout.
Label mounted below imprint: Sold by Michael Hillegas, in Second street, Philadelphia.
Forms the sixth part of Peter Prelleur's "Modern musick-master," London, 1738, where it appears under title "The harpsichord illustrated and improv'd." In the present edition the "Rules for attaining to play a thorough bass" are omitted. The selection of airs differs somewhat in the three Library of Congress editions.
22-11205 MT252.A2C77

—— The **compleat** tutor for the harpsichord or spinnet, wherein is shewn the Italian manner of fingering with suits of lessons for beginners & those who are already proficients on that instrument & the organ: with rules for a thorough bass, and tuning. London, Printed for & sold by Cs. & Sl. Thompson [176-?]

1 p. l., 36 p. front., illus. (music) fold. pl. 25½cm.

Engraved throughout.
"A dictionary explaining such Greek, Latin, Italian and French words as generally occur in musick": p. 36.
42-6754 MT252.A2C78

See also New instructions for playing the harpsichord.

The **compleat** tutor for the hautboy, containing the best and easiest instructions for learners to obtain a proficiency, to which is added a choice collection of the most celebrated Italian, English and Scotch tunes, also the favorite rondeau perform'd at Vauxhall, by Mr. Fisher ... London, Printed for C. & S. Thompson [17—]

1 p. l., 32 p. front., illus. (music) 23½cm. [*With* [Prelleur, Peter] Directions for playing on the flute ... London [173-?]]

Engraved throughout.
"A dictionary explaining such Italian, French and other words as generally occur in music": p. 31.
42-6757 MT342.P87

—— New and complete instructions for the oboe or hoboy, containing the easiest & most improv'd rules for learners to play, to which is added a select collection of airs, marches, minuets, duets, &c., also the favorite rondeau perform'd at Vauxhall, by Mr. Fischer ... London, T. Cahusac [17—]

1 p. l., 36 p. front., illus. (music) 17½ x 26cm.
Engraved throughout.
41-34402 MT362.N38

The **compleat** tutor for the violin, containing the best and easiest instructions for learners to obtain a proficiency. To which is added a choice collection of the most celebrated Italian, English, and Scotch tunes. With several choice pieces for 2 violins. London, J. Simpson [174–?]

34 (*i. e.* 36) p. incl. fold. diagr. front., illus. (music) 24cm

Engraved throughout. Two blank versos omitted in numbering.
41–18176 MT262.C66

Compleat tutor for the violin.

See also GEMINIANI, F.

The **compleat** violist. Or An introduction to ye art of playing on ye bass viol wherein the necessary rules & directions are laid down in a plain & familiar method. With a collection of the psalm tunes set to the viol, as they are now in use in the churches where there are organs. To which are added some select aires & tunes, set according to ye divers manners of playing by the G sol re ut cliff, the C sol fa ut cliff, & ye fa ut cliff, also several lessons, viz. almans, sarabands, courants, iiggs, &c. compos'd for that instrument by ye late famous master Mr. Benjamin Hely. London, I. Hare [etc., *ca.* 1700]

4 p. l., 16 numb. l. 18 x 23cm.

Engraved throughout.
31–4472 MT338.H4

Complete instructions for the bassoon, containing the most useful directions & examples for learners to obtain a proficiency; to which is annexed ... a selection of the most admired songs, airs, duetts &c. London, Preston & son [179–?]

1 p. l., 32 p. front., illus. (incl. music) 18 x 25½cm.

Engraved throughout.
Songs, airs, etc.: p. 11–30.
21–6994 MT402.A2C6

Concerts of ancient music, *London.*

Concerts of ancient music. [The performances for the season[s] 1785–1848] ... London, W. Lee [etc., 1785–1848]

64 v. fronts. (1797–1810) 16½–18½cm.

Title varies slightly.
Publisher, 1785–1811, W. Lee; 1812–1838, G. Wilding; 1839–1848, Henry Field.
Annual books of programs with words, containing lists of directors, performers, subscribers, etc.
"A sketch of the rise and progress of Her Majesty's Concerts of ancient music, by John Parry": vol. for 1847, p. [iii]–xii.
The "Concert of antient music" was established in 1776; the last concert took place June 7, 1848.
20–10875 ML28.L8A57

Cooke, Benjamin, *fl.* 1730.

See DIRECTIONS for playing on the flute. [173–?]

Cordeiro, Antonio.

See MARTÍNEZ, J. Arte de canto chão. 1612.

Corfe, Joseph, 1740–1820.

A treatise on singing, explaining ... all the rules for learning to sing by note, without the assistance of an instrument, with some observations on vocal music, interspersed with original examples, solfeggi, airs, duettos &c. &c. ... (particularly some ... pieces of sacred music, from the M.S.S. of Iomelli and Sacchini, never before published. In the collection of the late Iames Harris & W. B. Earle esq.r, Salisbury) ... By Joseph Corfe ... To be had at the principal music shops in London & Bath, & at Mr Corfe's, Salisbury [*ca.* 1800]

2 p. l., 11, 40 p. 23 x 34cm.

Engraved with exception of text (preface, on 2d prelim. leaf, and "Treatise on singing," which occupies 1st page group) Preface autographed by Corfe.
Includes compositions by Jommelli, Sacchini, and Anfossi.
17–17447 MT830.C78

Corominas, Juan Francisco de.

Aposento anti-critico, desde donde se ve representar la gran comedia, que en su Theatro critico regalò al pueblo el rr. p. m. Feijoo, contra la musica moderna, y uso de los violines en los templos, ò carta, que en defensa de uno, y otro escribiò d. Juan Francisco de Corominas ... Salamanca, Impr. de la Santa cruz [1726?]

3 p. l., 32 p. 14½cm.

Occasioned by discourse XIV, "Musica de los templos", in v. 1 of Feijóo y Montenegro's Theatro critico universal.
27–20890 ML3001.F28C7

Cantaridas amigables para remedio de sueños desvariados, y consejos de Corominas à Torres dormido, sobre el Montante, que manejó en la pendencia musica soñada. [Salamanca? 1727?]

8 p. 14½cm.

Polemic occasioned by v. 1 of Feijóo y Montenegro's Theatro critico universal.
27–20891 ML3001.F28C71

See also TORRES Y VILLARROEL, D. DE. Montante christiano.

Correa de Araujo, Francisco.

Libro de tientos y discvrsos de mvsica practica, y theorica de organo, intitulado Facultad organica: con el qual, y con moderado estudio y perseverancia, qualquier mediano tañedor puede salir aventajado en ella; sabiendo diestramente cantar canto de organo, y sobretodo teniendo buen natural. Compvesto por Francisco Correa de Arauxo ... Alcala, Impresso por A. Arnao, 1626.

4 p. l., 26 numb. l., 204 numb. l. (music) 29cm.

Signatures: § 4, A–N 2, A–Z 4, Aa–Zz 4, Aaa–Eee 4.
Engraved title vignette (coat of arms)
Music in tablature.
Leaves 33–36 numbered 39–42; other errors in numbering.
30–3280 MT182.C7

Corrette, Michel, 1706 or 7–1795.

L'art de se perfectionner dans le violon, ou l'on donne à étudier des leçons sur toutes les positions des quatre cordes du violon et les différens coups d'archet ... Cet ouvrage fait la suite de l'Ecole d'Orphée, methode pour le violon. Par m^r^. Corrette ... Paris, L'auteur [1783?]

1 p. l., 90 p., 1 l. front. 30^cm^.

Engraved throughout.

22–11220 MT271.A2C7

La belle vielleuse, methode pour apprendre facilem^t^. à jouer de la vielle, contenant des leçons ou les doigts sont marqués pour les commençans; avec des jolis airs et ariettes en duo, deux suittes avec la basse et des chansons, par m^r^. Corrette ... Paris, Chez les marchands assortis [ca. 1780]

1 p. l., 50 p. front., illus. (music) diagrs. 28½^cm^.

Published in 1763 under title: Méthode de vielle.
Engraved throughout.
Music: p. 14–50.
Imperfect: p. 45–46 wanting.
Bound in a fragment of manuscript. Inscribed on cover: Principes pour la vielle. Le 16 juin 1787. A madame Quiche.

31–21440 MT338.C8

Coste, César.

See Malouin, P. J., *praeses.* An ad sanitatem musice?

Cotton, John, 1585–1652.

Singing of Psalmes a gospel-ordinance. Or A treatise, wherein are handled these foure particulars. 1. Touching the duty it selfe. 2. Touching the matter to be sung. 3. Touching the singers. 4. Touching the manner of singing. By John Cotton, teacher of the church at Boston in New-England. London, Printed by M. S. for Hannah Allen [etc.] 1647.

1 p. l., 72 p. 18½^cm^.

Bound by W. Pratt for H. Stevens, 1872. Full blue calf, gilt; double line inside borders.

41–9084 BV290.C6

Couperin, François, 1668–1733.

L'art de toucher le clavecin, par monsieur Couperin, organish [!] du roi ... Paris, Clés l'auteur [etc.] 1717.

3 p. l., 71, [1] p., 1 l. illus. (music) 33^cm^.

Engraved throughout.
Includes eight preludes by Couperin.

20–10859 MT228.A2C6

Croci, Antonio, *fl.* 1642.

Geminato compendio, ouero Dvplicata gvida altretanto curiosa, quanto necessaria per giungere facilmente alla perfettione del canto piano, ouer fermo, e d'imparare il modo di ben ordinare l'vffitio prescritto nelle rubriche del Breuiario romano, tradotte in lingua

volgare con quelle de santi min. conu. di san Francesco ... Opera qvinta. Di fra Antonio Croci ... Venetia, Presso il Ginami, 1642.

168 p. illus. (music) 17cm.

Music: p. 31–59.
17–31243 MTS60.A2C8

Crome, Robert.

The fiddle new model'd, or A useful introduction for the violin, exemplify'd with familiar dialogues, by Robert Crome ... London, Printed by J. Tyther [174—?]

1 p. l., 70 p. illus. (music) fold. plates. 24cm.

Engraved throughout.
35–21818 MT262.C75F5

—— The fiddle new model'd, or A useful introduction to the violin, exemplify'd with familiar dialogues, between the master & scholar, by Robert Crome ... London, S. A. & P. Thompson [178–?]

1 p. l., 68 p. illus. (music) fold. plates. 23½cm.

Engraved throughout.
41–18177 MT262.C75F54

Danby, John, 1757–1798.

La guida alla musica vocale, containing various progressive examples & duetts calculated for the use of beginners, by J. Danby. Op. 2. London, Printed for the author—to be had at Blands [1787?]

1 p. l., 34 p. illus. (music) 25 x 34cm.

Engraved throughout; ornamental t.-p. in terra-cotta.
Contains the following duets: Arise sweet messenger of morn; The virgin when soften'd by May; Gentle Zephir with thy wing; O take this wreath my hand has wove; Now the snowdrops lift their heads; If those who live in shepherds bow'r.
29–6570 MT870.A2D27

Dandrieu, Jean François, 1684–1740.

Principes de l'acompagnement du clavecin exposez dans des tables dont la simplicité et l'arangement peuvent, avec une mediocre atention, faire conoître les règles les plus sures et les plus nècèssaires pour parvenir à la téorie et à la pratique de cète sience. Dèdiez a monseigneur le duc de Noailles par mr. Dandrieu ... Paris, Chez l'auteur [etc., 1719]

2 p. l., 6 p., 68 l., [1], 18 p., 1 l. 28 x 36½cm.

Engraved throughout; title within ornamental border.
Includes a collection of "brunètes" (18 p. at end)
Second edition published 1727; 3d edition, 1777.
29–725 MT49.D26

Davidson, Thomas, *17th cent.*

See Forbes, J. Cantus, songs and fancies. 1682.

Demantius, Christoph, 1567–1643.

Isagoge artis musicae ad incipientium captum maxime accommodata. Kurtze anlaitung recht vnnd leicht singen zu lernen.

Auctore Christophoro Demantio ... Ed. 5. OnoldsbachI, ex typographéo Pauli Bohemi, 1611.

[127] p. 16cm.

With musical examples.
Latin and German on opposite pages.
22–11219 MT870.A2D35

Demar, Sébastien, 1763–1832.

Nouvelle méthode pour la clarinette, faite d'une manière très facile avec le doigté et tous les principes indispensables pour bien jouer de cet instrument, par S. Demar. Paris, B. Pollet; Orléans, L'auteur [180–]

1 p. l., 2 l. illus. 34½cm.

38–35339 MT382.A2D36

Desaugiers, Marc Antoine Madeleine, 1772–1827, *translator.*

See Mancini, G. B. L'art du chant figuré. 1776.

Descartes, René, 1596–1650.

Renati Des-Cartes Musicæ compendium. Amstelodami, apud Joannem Janssonium juniorem, 1656.

2 p. l., 34 p. illus. (music) diagrs. 22½cm.

Title vignette.
24–31349 ML3805.A2D24

——— Copy 2. 21cm. [*With his* Geometria. Amstelædami, 1659–61] QA33.D43 1659

Traité de la mechaniqve, composé par monsievr Descartes. De plvs l'Abregé de mvsique dv mesme autheur mis en françois. Avec les eclaircissemens necessaires. Par N. P. [*i. e.* N. J. Poisson] ... Paris, C. Angot, 1668.

127, [1] p. illus., diagrs. 23½ x 18cm.

10–18430 QC123.D5

[Desforges,]

Mémoires anecdotes des avantures galantes de m. Duliz, devenuës tragiques, après la catastrophe de celle de mademoiselle Pélissier, actrice de l'Opéra de Paris. Avec Le triomphe de l'intérêt, comédie. Lisbonne, Imprimerie de la Juiverie, 1752.

1 p. l., 206 p., 1 l., 66 p. front. 16½cm.

Title vignette.
"Le triomphe de l'intérêt, comédie, sur les avantures galantes de m. Duliz" by Louis de Boissy (1 l., 66 p.) has special t.-p. with same imprint as the preceding "Mémoires."
41–27529 ML429.D88D32

Deutsche filarmonische gesellschaft.

See Musikalische korrespondenz der Teutschen filarmonischen gesellschaft.

Devienne, François, 1759–1803.

Méthode de flûte, par Devienne. Nouv. ed., augm. de petits airs, de six nouveaux duos et des gammes pour la flûte à petites clefs ... Ecrit et gravé par Joannès. Paris, B. Pollet; [etc., etc., n. d.]

1 p. l., 113 p. 33cm.

Engraved throughout.
First edition: Paris, Imbault, 1795.
18–12268 MT342.A2D2

Dezais, ——, *joint author.*

See Feuillet, R. A. Chorégraphie. 1713.

Directions for playing on the flute, with a scale for transposing any piece of musick to ye properest keys for that instrument. To which is added a choice collection of minuets, jiggs, song-tunes & aires in two parts. London, B. Cooke [173–?]

1 p. l., 2–30, 3 p. front., illus. (music) fold. pl. (music) 25½cm.

Folded plate numbered as p. 14.
Engraved throughout.
Music: p. 14–30.
"Benjamin Cooke, the publisher, and probably the author, of this curious book was the father of the illustrious musician Dr. Benjamin Cooke."—Ms. note by Wm. Hayman Cummings on fly-leaf of Library of Congress copy.
17–31246 MT342.A2D3

See also Prelleur, P. Directions for playing on the flute.

Diruta, Girolamo, *fl.* 1574–1609.

Il Transilvano, dialogo sopra il vero modo di sonar organi, & istromenti da penna. Del r. p. Girolamo Dirvta ... Nel quale facilmente, & presto s'impara di conoscere sopra la tastatura il luogo di ciascuna parte, & come nel diminuire si deueno portar le mani, & il modo d'intendere la intauolatura; prouando la verità, & necessità delle sue regole, con le toccate di diuersi eccelenti organisti, poste nel fine del libro. Opera nuouamente ritrouata, vtilissima, & necessaria a professori d'organo ... Venetia, A. Vincenti, 1625, '22.

2 v. in 1. illus. (music) 35½cm.

Collation: pt. 1: 63, [1] p.; pt. 2 (4 books): 2 p. l., 2–21 p.; 36 p.; 12 p.; 25, [1] p. Signatures: A^{32}; $A–B^{12}$, Bb^{6}, C^{6}, D^{14} (last leaf blank).
Part 2 has title: Seconda parte del Transilvano, dialogo diviso in qvattro libri ... Nel quale si contiene il vero modo, & la vera regola d' intauolare ciascun canto ... Venetia, A. Vincenti, 1622.
Titles within floreated borders.
The 1st edition of pt. 1 was published in 1593. (*cf.* Wadding, L. Scriptores Ordinis minorum. Suppl. (by Sbaraglia) Ed. nova. pars 1, Romæ, 1908, p. 364). Other editions appeared in 1597 and 1612. The earliest edition of pt. 2 is dated 1609.
Includes compositions by G. Diruta, C. Merulo, A. Gabrieli, G. Gabrieli, L. Luzzaschi, A. Romanini, P. Quagliati, V. Bell'haver, G. Guami, A. Mortaro, G. Fatorini, A. Banchieri.
26–21062 MT182.A2D46

Dodwell, Henry, 1641–1711.

A treatise concerning the lawfulness of instrumental musick in holy offices. By Henry Dodwell, M. A. To which is prefixed, a preface in vindication of Mr. Newte's sermon, concerning the lawful-

ness and use of organs in the Christian church, &c. From the exceptions of an anonymous letter, to a friend in the country, concerning the use of instrumental musick in the worship of God, &c. London, W. Hawes [etc.] 1700.

1 p. l., [46], 82 p. 19cm.

Irregularities in paging: p. 34–48 not in consecutive order.
Preface signed: J. Newte.

21–7000 ML3001.D6

See also A LETTER to a friend in the country, concerning the use of instrumental musick in the worship of God.
NEWTE, J. The lawfulness and use of organs.

Domingos do Rosario, *frey.*

Theatro ecclesiastico. Em que se acham muitos documentos de canto chaõ para qualquer pessoa dedicada ao culto divino nos officios de coro, e altar ... Exposto por seu autor fr. Domingos do Rosario ... Dado ao prélo por Jozé Gomes de Oliveira. Lisboa, Officina joaquinianna da musica de d. B. Fernandez Gayo, 1743.

16 p. l., 262, [3], 263–383 p. 21cm.

35–21824 MT860.D76

Don * * *

See METHODE pour aprendre a jouër de la guitarre.

[Dorat, Claude Joseph] 1734–1780.

La déclamation théâtrale, poëme didactique en trois chants, précédé d'un discours. Paris, Impr. de S. Jorry, 1766 [*i. e.* 1767]

198 p. front., 4 pl. 19½cm.

"La danse, chant quatrième du poëme de La déclamation, précédée de notions historiques sur la danse, & suivie d'une réponse à une lettre écrite de province" (p. [129]–182) has special t.-p. with imprint date 1767.

CONTENTS.—Chant I. La tragédie.—Chant II. La comédie.—Chant III. L'opera.—Chant IV. La danse.

43–28173 PQ1981.D35A64 1767

—— La déclamation théâtrale, poëme didactique en quatre chants, précédé d'un discours, et de notions historiques sur la danse. Nouv. ed. Paris, Impr. de S. Jorry, 1767.

176 p. 5 pl. 19½cm.

CONTENTS.—Chant I. La tragédie.—Chant II. La comédie.—Chant III. L'opéra.—Chant IV. La danse.

42–51416 PQ1981.D35A64a

Douland, Robert.

See DOWLAND, ROBERT, 1586 (*ca.*)–1641.

Dowland, John, 1563–1626.

See DOWLAND, R. Varietie of lute-lessons.

Dowland, Robert, 1586 (*ca.*)–1641.

Varietie of lute-lessons: viz. fantasies, pauins, galliards, almaines, corantoes, and volts: selected out of the best approued avthors, as well beyond the seas as of our owne country. By Robert Douland.

Whereunto is annexed certaine obseruations belonging to lvte-playing: by Iohn Baptisto Besardo of Visonti. Also a short treatise thereunto appertayning: by Iohn Douland batcheler of musicke. London, Printed for Thomas Adams, 1610.

[72] p. illus. (music) diagr. 33½cm.

Signatures: A–S².

Title within ornamental border.

Caption title: Necessarie observations belonging to the lute, and lvte-playing, by John Baptisto Besardo ... with choise varietie of lvte-lessons, partly inuented, and partly collected out of the best avthors, by Robert Douland, and Iohn Douland ...

Music in tablature.

Bound in full vellum, gilt, double line border and corner ornaments, gilt edges, by F. Bedford. Christie-Miller arms in gold on front and back cover.

29–9159 MT640.D7

Drechssler, Johann Gabriel, *d.* 1677, *praeses.*

כנור לדוד sive De cithara Davidica ... Lipsiæ, litteris Colerianis, 1712.

98 (*i. e.* 38) p. 19½cm.

Diss.—Leipzig, 1670 (C. Felmer, respondent)

27–7074 ML166.A2D73

[Du Boccage, Marie Anne (Le Page) Fiquet] 1710–1802.

Lettre de madame * * * à une des ses amies sur les spectacles, et principalement sur l'Opera comique. [n. p.] 1745.

44 p. 15½cm.

41–25463 ML1727.3.D78L3

Dumont, ——, *supposed author.*

See [Mayeur de Saint Paul, F. M.] Le vol plus haut.

Dupuit, Baptiste.

See Dupuit, Jean Baptiste.

Dupuit, Jean Baptiste.

Principes pour toucher de la viele avec six sonates pour cet instrument qui conviennent aux violon, flûte, clavessin &c. ... Composés par mr. Bap. Dupuit ... Œeuvre i. Paris, L'auteur [etc., 1741]

2 p. l., xi p.; 35 p. (music); [1] p. illus. (music) diagrs. 40cm.

Engraved throughout. Title within ornamental border.

"Privilege général" dated 1741.

29–6567 MT338.D8

[Duran, Domingo Marcos]

Estes es vn excelente tra ‖ ctado dela musica lla ‖ mado Lux bella. q̃ ‖ tracta muy larga ‖ mẽte del arte de ‖ cãto llano biẽ ‖ emendado y ‖ corregido. ‖ [Seuilla, J. Cromberger, 1518]

[27] p. diagrs. 21cm.

Gothic type. Signatures: a⁶, b⁸ (verso of last leaf blank)

Colophon: La presente obra fue impressa ‖ enla muy noble muy leal ciudad de Seuilla a ho ‖ nor y gloria de dios, y a prouecho delos que ‖ quisieren aprender de cantar: por Jaco- ‖ bo cromberger aleman. Enel año ‖ de nuestra saluacion de mill ‖ quinientos y diez y ‖ ocho años.‖

Duran, Domingo Marcos—Continued.

Verso of t.-p.: Lux bella d' cãto llano corregida: emẽdada y aprobada, puesta ẽ ordẽ y estilo muy breue: cierto ⁊ copioso, la q̃l ordẽo ⁊ cõpuso el bachiller domīgo marcos durã ...

Music (p. [13]–[26]) has caption: Incipiunt octo toni artis musice: a patre sanctissimo Gregorio ordinati ⁊ cõposti ...

Two earlier editions are known: one, supposed to have been printed at Salamanca near the end of the 15th century; one printed in Seville "por quatro alemanes" in 1492. A commentary on the Lux bella by its author was published in 1498 ("Comiença una Glosa del bachiller Domingo Marcos Duran ... sobre el arte de canto llano compuesta por el mesmo llamado Lux bella"). *cf.* Riaño, Critical and bibliographical notes on early Spanish music, London, 1887, p. 73–74, 76–77.

Bound in full brown morocco; inside borders.

On label: Biblioteca de Juan M. Sánchez. Unico ejemplar conocido.

Armorial book-plate.

23–4270 ML171.D97

Durieu,

Nouvelle methode de musique vocale; concernant les principes de cet art, démontré par des leçons, et accompagné d'exemples qui en applanissent toutes les difficultés. Adoptée par l'Institut national de musique, chant et déclamation ... Par le citoyen Durieu. Paris, L'auteur [1793]

2 p. l., 107 p. illus. (music) diagrs. 35cm.

Engraved throughout; title within historiated border containing the author's (?) portrait.

"La seconde partie est composée de quarante quatre leçons variées sur la même gamme, et de vingt cinq autres leçons sur tous les tons, composées par le citoyen Agus."—Avertissement.

29–15436 MT835.D99

Ebeling, Christoph Daniel, 1741–1817, *translator.*

See Burney, C. Carl Burney's ... Tagebuch seiner musikalischen reisen. 1772–73.

Eccles, Solomon, 1618–1683.

A musick-lector: or, The art of musick (that is so much vindicated in Christendome) discoursed of, by way of dialogue between three men of several judgments: The one a musician, and master of that art, and zealous for the Church of England; who calls musick the gift of God. The other a Baptist, who did affirm it to be a decent and harmless practice. The other a Quaker (so called) being formerly of that art, doth give his judgment and sentence against it; but yet approves of the musick that pleaseth God. Written by Solomon Eccles ... London, Printed in the year, 1667.

28 p. 20cm.

19–7338 ML64.E33

Einicke, Georg Friedrich, 1710–1770.

See Mattheson, J. Sieben gespräche der Weisheit und Musik. 1751.

Éloge de m. Baurans. [n. p., 176–?]

p. [115]–125. 16½cm.

Half-title.
Detached from an unidentified publication ("Le Nécrologe des hommes célèbres de France"?)

ML423.B296E4

Éloge de monsieur Blavet. [Paris, 1770]

p. 335–343. 16½cm.

Caption title.
From "Le Nécrologe des hommes célèbres de France," edited by Palissot de Montenoy, Poinsinet de Sivry, Francois de Neufchâteau, and others. Ascribed by Fétis to "M. François." *cf.* Biog. univ. des musiciens, 2. éd., v. 1, p. 440.

42–310 ML410.B638

Entire new and compleat tutor for the violin.

See Geminiani, F.

Epitre aux Bouffonnistes. [n. p., 1753]

8 p. 19½cm.

Caption title.
Signed "L'Anti-Scurra" and dated "A Paris 12 février 1753".
In verse.
By Caux de Cappeval? *cf.* Fétis, Biog. univ. des musiciens, supp., II, 450.

30–3275 ML1727.33.E7

Estienne, Henri, 1460?–1520, *translator.*

See Le Fèvre, J. Arithmetica et Musica. 1514.

Eximeno y Pujades, Antonio, 1729–1808.

Duda de d. Antonio Exîmeno sobre el Ensayo fundamental practico de contrapunto del m. r. p. m. fr. Juan Bautista Martini: traducida del italiano a nuestro idioma por d. Francisco Antonio Gutierrez ... Madrid, Imprenta real, 1797.

xiv, 313, [1] p. 19½cm.

34–17783 MT55.E92

Risposta al giudizio delle Efemeridi letterarie di Roma ... sopra l'opera di d. Antonio Eximeno circa l'origine e le regole della musica. [Roma, Bouchard e Gravier, 1774]

42 p. 26½cm.

Four papers, with caption titles, "Risposta," "Seconda risposta," etc., in reply to articles which appeared in the Efemeridi on March 19 and 26 and April 2 and 9, 1774.

21–7946 ML159.E9R4

Faber, Jacobus, *Stapulensis.*

See Le Fèvre, Jacques, *d'Étaples, d.* 1537.

Falletti, Girolamo, *conte di Trignano,* 1518?–1564.

Le lodi della mvsica tradotte da i versi latini del conte Girolamo Faletti in ottaua rima da Giouan Mario Verdezzotti. All' illustrissimo & eccellentissimo signore d. Alfonso II. duca di Ferrara V. Con due sonetti del sudetto fatti nell' entrata, che fece in Venetia sua Eccellentia l'anno 1562. Di nuouo corretti e ristampati. Venetia, N. Beuilacqua, 1563.

[31] p. 22cm.

Signatures: A–D⁴.
Title vignette (printer's mark)

35–21827 ML64.F3L6

Feijóo y Montenegro, Benito Jerónimo, 1675–1764.

See Cerbellón de la Vera, E. Dialogo harmonico.
Corominas, J. F. de. Aposento anti-critico.
Cantaridas amigables.
Torres y Villarroel, D. de. Montante christiano.

Felmer, Caspar, *fl.* 1670, *respondent.*

See Drechssler, J. G., *praeses.* ... De cithara Davidica.

Fenaroli, Fedele, 1730–1818.

... Cours complet d'harmonie et de haute composition ... Nouv. ed., soigneusement cor. Paris, Vve Launer [17—?]

1 p. l., ix, 167 p. port. 34½cm.

Publisher's plate no.: 500.
Italian and French in parallel columns.
Translated and edited by Emanuele Imbimbo.
First edition, Naples, 1775, published under title: Regole musicali per i principianti di cembalo.

18–12267 MT49.F35

Ferandiere, Fernando, *18th cent.*

Arte de tocar la guitarra española por música, compuesto y ordenado por d. Fernando Ferandiere ... Madrid, Impr. de P. Aznar, 1799.

4 p. l., 32 p. 17 pl. (music) 20cm.

"Diálogo ... sobre el contrapunto y composicion": p. 19–30.
"Catálogo de la música compuesta para guitarra por d. Fernando Ferandiere": p. 31–32.

35–21834 MT582.F35

[Ferrer, Pedro]

Intonario general para todas las yglesias de España. Corregido y en muchos lugares emẽdado. Enel qual se hã añadido los ocho tonos / o modos de Miravete / y las prefaciones q̃ se cantan enla missa / y el Pater noster / Cõ otras cosas muchas y muy necessarias para los sacerdotes q̃ fueren zelosos de saber cantar las cosas que incumben a su profession ... [Zaragoza] Con priuilegio imperial, 1548.

6 l., lviii numb. l. 1 woodcut illus. 19½cm.

Colophon: ... Fue impresso el presente Intonario enla muy noble y leal ciudad de Caragoça en casa de Pedro Bernuz. Acabose a siete dias di mes de mayo. Año de mil y quinientos y quarenta y ocho. [*Device of Pedro Bernuz. cf.* Haebler, Span. u. port. bücherzeichen. Strassburg, 1898, pl. II a (error for II o: *cf.* p. vi. col. 2)]

Ferrer, Pedro—Continued.

Signatures: ✠⁶, A–F⁸, G¹⁰.
Printed in red and black. Arms of Don Hernando de Aragón, archbishop of Saragossa, at head of title.
Author's name in superscription of dedication, verso of t.-p.

36–23941 MT860.F365

Feuillet, Raoul Auger, *fl.* 1700.

Chorégraphie, ou L'art de décrire la dance par caracteres, figures et signes desmonstratifs avec lesquels on apprend facilement de soy même toutes sortes de dances. Par m^rs^ Feuillet et Dezais ... Paris, Chez le s^r^ Dezais, 1713.

3 p. l., 95 p. incl. diagrs. 24^cm^.

Engraved throughout.
Contains music.
With this are bound the author's Recueil de dances ... Paris, 1709, and Recueil de dances, composées par m. Pecour ... et mise [!] sur le papier par m. Feuillet ... Paris, 1709.
In ms. on fly-leaf: Ce livre appartien a son mestre qui nest ni capeusin ni pretre mais en tout cas de perdition—Mathurin terrade est son nom.

14–2127 GV1590.F5

—— Orchesography; or, The art of dancing by characters and demonstrative figures. Wherein the whole art is explain'd; with compleat tables of all steps us'd in dancing, and rules for the motions of the arms, &c. Whereby any person (who understands dancing) may of himself learn all manner of dances. Being an exact and just translation from the French of Monsieur Feuillet. By John Weaver, dancing master. The 2d ed. N. B. To this edition is added, the Rigadoon, the Louver, & the Brittagne, in characters, with the contents, or index: the whole engraven: and likewise may be had where these are sold, 20 dances in characters, by M^r^ Isaac, in one vollume. London, In^o^. Walsh [*ca.* 1715?]

3 p. l., 120 p. incl. diagrs. 27^cm^.

The Rigadoon, the Louver, & the Brittagne, by Mr. Isaac (p. 101–120) consist of diagrams of dance figures, with tunes.
Engraved throughout.
Bound in mottled calf, paneled, with gold tooling.

22–22367 GV1590.F6

—— Choregraphie, das ist/Die kunst einen tantz durch characteres, figuren und andere zeichen zu beschreiben ... von mons. Feüillet ... (*In* Taubert, Gottfried. Rechtschaffener tantzmeister. Leipzig, 1717. 21½ x 17^cm^. p. 745–915 incl. plates (diagrs.))

With reproduction of title-page of French edition of 1701.

GV1590.T4

Recueil de contredances mises en chorégraphie, d'une maniére si aisée, que toutes personnes peuvent facilement les apprendre, sans le secours d'aucun maître et même sans avoir eu aucune connoissance de la chorégraphie. Par m^r^. Feuillet ... Paris, L'auteur, 1706.

16 p. l., 192 p. diagrs. 14½^cm^.

Engraved throughout.
Contains music.

24–27846 MT950.A2F49

Recueil de dances, composées par mr. Feuillet ... Paris, L'auteur, 1709.

1 p. l., 84 p. of diagrs. (part fold) 24cm. [*With his* Chorégraphie, ou L'art de décrire la dance par caracteres ... Paris, 1713]

Engraved throughout.
Full-page diagrams; at head of each, the tune for the dance figure represented.

14–2126 GV1590.F5

Recueil de dances composées par m. Pecour ... et mise [!] sur le papier par M. Feuillet ... Paris, L'auteur, 1709.

1 p. l., 72 p. of diagrs. 24cm. [*With his* Chorégraphie, ou L'art de décrire la dance par caracteres ... Paris, 1713]

Engraved throughout.
Full-page diagrams; at head of each, the tune for the dance figure represented.

14–2125 GV1590.F5

Fischer, Johan Philip Albrecht, *d.* 1778.

Kort en grondig onderwys, van de transpositie, beneffens eenige korte aenmerkingen over de musiek der ouden, de onnodigheit van eenige modis, en het ut, re, mi, als mede de subsemitonia, of gesneede klavieren. Waer noch bygevoegt is, eene korte en gemakkelyke methode, om een klavier gelyk te stemmen. Door J. P. A. Fischer. Utrecht, W. Stouw, 1728.

1 p. l., 34 p. fold. diagr. 21cm.

Musical examples: p. 31–34.

22–10951 MT68.A2F47

Korte en noodigste grond-regelen van de bassus-continuus, beneffens verscheydene aenmerkingen, over desselfs behandelinge, voorgestelt, ende met eenige exempels verklaert. Door J. P. A. Fischer ... Utrecht, W. Stouw, 1731.

4 p. l., 52 p., 1 l. illus. (music) 21 x 16½cm.

27–20889 MT49.A2F4

Verhandeling van de klokken en het klokke-spel; waer in behalven de opkomst van het klokkespel, alles wat omtrent de klokken aenmerkelyk is, als: de stoffe, gewigt, grootte, en klank der zelve, mitsgaders de compositie regels voor de ton, en de nodige wetenschap van't versteeken, wort voorgestelt; benevens een kort bericht van de outheit, gebruyk, misbruyk, en doopen der klokken, als ook van zogenaemde wonderklokken, door J. P. A. Fischer. Utrecht, W. Kroon, 1738.

4 p. l., 108 p., 1 l. front., illus. (music) 3 fold. pl. 21 x 17cm.

38–35470 ML1039.F52V51

Fischer, Johann Christian, 1733–1800.

See The COMPLEAT tutor for the hautboy.

[Forbes, John] *d.* 1675, *publisher.*

Cantus, songs and fancies, to severall musicall parts. Both apt for voices and viols. With a brief introduction to musick, as is taught into the Musick-school of Aberdeen. The 3d ed., exactly cor.

and enl. Together also, with severall of the choisest Italian-songs, and new English-ayres, all in three parts, (viz.) two treebles and a bass ... Aberdeen, Printed by Iohn Forbes, printer to the ancient city of Bon-Accord, anno Dom. 1682.

[116] p. illus. 15 x 18½cm.

Signatures: 2 leaves unsigned, A–O⁴.

Added t.-p. (with woodcut illustrations): Cantus, songs and fancies, to three, four or five parts, both apt for voices and viols. With a brief introduction to musick. As is taught in the Musick-school of Aberdeen. The 3d ed., much enl. and cor. Printed in Aberdeen by Iohn Forbes, and are to be sold at his printing-house above the Meal-market, at the sign of the Towns-armes. 1682.

The photolithographic facsimile issued in the New club series, Paisley, A. Gardner, 1879, contains the illustrated t.-p. only.

In the 1st and 2d editions the "Brief introduction to musick" is given as by Thomas Davidson.

"Several of the choisest Italian songs composed by Giovanni Giacomo Castoldi [*i. e.* Gastoldi] da Carravaggio. Together also, with some of the best new English-ayres ...": p. [99]–[116]

The English composers named are Henry Lewis [*i. e.* Lawes], Simon Ives, William Webb, John [*i. e.* Jeremy] Savile and Dr. Wilson.

Armorial book-plate: Bibliotheca Lindesiana.

Bound in full morocco, gilt, gilt edges, by Zaehnsdorf.

29-6571 M1490.F69

Formenti, Lorenzo, *editor.*

See Indice de' teatrali spettacoli.

Formey, Jean Henri Samuel, 1711–1797, *editor.*

See André, Y. M. Essai sur le beau. 1759.

France.

Declaration du roy, portant reglement pour les fonctions des jurez syndics en titre d'office de la Communauté des maistres à danser, & joüeurs d'instrumens tant hauts que bas, & hautbois de la ville & fauxbourgs de Paris, & des droits attribuez à leurs charges; avec confirmation des statuts de ladite communauté. Donnée à Versailles le 2. novembre 1691. Registrée au Parlement. Paris, E. Michallet, 1692.

8 p. 24½ x 19cm.

ML271 1692

Extrait de l'arrest definitif de la Cour de Parlement prononcé en la grande chambre le 7. may 1695. En faveur des compositeurs de musique, organistes & professeurs de clavecin. Contre les jurez de la Communauté des maistres à danser & joüeurs d'instrumens tant hauts que bas & haut-bois. [Paris, 1695]

3 p. 23cm.

Caption title.

ML271 1695

Franches et courtes réflections sur un mémoire au roi; publié nouvellement par m. Viotti, 10 mai 1789. [Paris? 1789?]

15 p. 21cm.

On Viotti's Mémoire au roi, concernant l'exploitation du privilege de l'Opéra.

ML1727.8.P2V52

Francœur, Louis Joseph, 1738–1804.

Diapason général de tous les instrumens à vent avec des observations sur chacun d'eux au quel on a joint un projet nouveau pour simplifier la maniere actuelle de copier. Dédié à m. de La Borde ... Par m. Francœur neveu ... Paris, Des Lauriers [ca. 1782?]

2 p. l., 82 p. illus. (music) 33^{cm}.

Engraved throughout.
First published 1772. *cf.* Choron's preface to the edition of 1813. Items in publisher's "Catalogue" in this copy indicate that it is a reissue, about 1782.
An edition with additions by Choron, and omitting the "projet nouveau", was published in 1813 under title: Traité général des voix et des instruments d'orchestre.
Imperfect: pages 57–60 wanting.

29–9156 MT70.F78

François de Neufchâteau, Nicolas Louis, *comte*, 1750–1828, *supposed author.*

See Éloge de monsieur Blavet.

Francus, Theodorus, *Herbipolensis.*

See Theodorus *Herbipolensis.*

Frezza *dalle Grotte*, **Giuseppe.**

Il cantore ecclesiastico per istruzione de' religiosi minori conventuali, e beneficio comune di tutti gl' ecclesiastici, del p. Giuseppe Frezza dalle Grotte ... 2. impressione. Padova, Nella stamperia del Seminario, appresso G. Manfrè, 1713.

164, [7] p. illus. (music) fold. pl. 24^{cm}.

Illustrated half-title; title vignette.

30–3276 MT860.F895

—— Il cantore ecclesiastico per istruzione de' religiosi minori conventuali, e benefizio comune di tutti gli ecclesiastici, del p. Giuseppe Frezza dalle Grotte ... Tomo primo. 3. impressione. Padova, Nella stamperia del Seminario, appresso G. Manfrè, 1733.

164, [7] p. illus. (music) fold. pl. 25^{cm}.

Illustrated half-title, title vignette.
Complete, although designated "tomo primo". In the 1st edition, 1698, another part was promised, but, according to Gaspari, it never appeared.

20–19881 MT860.F9

Frick, Philipp Joseph, 1740–1798.

Ausweichungs-tabellen worinne gezeiget wird, wie man aus einer tonart in eine andere, sie sey nahe, oder weit entfernet, geschwind übergehen könne; zum beliebigen gebrauch für clavier und orgelspieler, verfertiget und heraus gegeben von Philipp Joseph Frick ... 1. th. Wien, J. Kurzböck, 1772.

[3] p.; [24] p. (music); 1 l. 33 x 21½^{cm}.

22–3342 MT68.A2F74

A Friend to church-music.

See Of the use and abuse of music. 1753.

Fries, Johann Henrich Hermann.

Johann Henrich Hermann Fries Abhandlung vom sogenannten pfeifer-gericht, so in ... Frankfurt am Main, von uralten zeiten her ... aljårlich einmal gehalten zu werden pflegt: welcher eine kurze nachricht vom wahren ursprung der beiden dasigen von alters her berûmten reichs-messen einverleibet, samt einigen andern zufålligen anmerkungen und einem sendschreiben des hôchstberûmten freiherrn von Senkenberg ... an den verfasser. Frankfurt am Main, W. C. Multz, 1752.

7 p. l., 16, 248, [8] p. front. 18½cm.

9–11406 JN3259.F8

[Frison, A.]

Éloge de la musique. [Paris, 1762]

4 p. 25½ x 20cm.

Caption title.

Signed at end: A. Frison, maître de musique.

"Cet éloge est inséré dans le Mercure de France, année 1762, page 54."—Foot-note, p. [1]

ML3847.F75E8

Fux, Johann Joseph, 1660–1740.

Salita al Parnasso, o sia Guida alla regolare composizione della musica con nuovo, e certo metodo non per anche in ordine sì esatto data alla luce, e composta da Giovanni Giuseppe Fux ... Fedelmente trasportata dal latino nell'idioma italiano dal sacerdote Alessandro Manfredi ... Carpi, Nella Stamperia del pubblico per il Carmignani, 1761.

5 p. l., 140 (*i. e.* 240) p. front., illus. (incl. music) 39cm.

Title in red and black; initials. Engraved frontispiece, title vignette, head-pieces, illustration. Many full pages of music, engraved.

Pages 103–104 and 105–106 duplicated. Last page wrongly numbered.

29–6566 MT40.F994

Gaffurio, Franchino, 1451–1522.

Theoricum opus musice discipline. Neapolis, Franciscus di Dino, 8 Oct. 1480. 4° (18½cm.)

fol. [1] recto blank. fol. [1] verso —fol. [2] recto: [Tabula] fol. [2] verso: CLARISSIMI AC PRESTANTISSI || MI MVSICI FRANCHINI GAFORI || LAVDENSIS Theoricum opus musice || discipline ... fol. [115], line 14, *colophon*: FRANCHINI Gafori Laudensis Musices || pfessoris theoricum opus armonice discipli || ne Explicit. Impressum Neapolis per Magi || strum Frãciscũ di dino florentinum. Anno dñi M.CCCC.LXXX. Die octauo octo || bris. Inuictissimo Rege Ferdinando regnan || te. Anno regni eius vigessimo tertio. || fol. [115] recto: Incipit Registrũ huius libri.

116 leaves without foliation or signatures. 4 prelim. leaves, [a–o⁸] ([a₁] and [o₈], blank, wanting).

Woodcut illustrations and diagrams. On fol. [102] recto (21cm., lower margin folded), cut of a cleric (Gaffurio?) at the keyboard of an organ, the pipes of which represent the gamut.

Hain-Copinger 7404; Proctor 6721; Gaspari, Cat. della Biblioteca del Liceo musicale di Bologna, I, p. 216–217.

Full vellum binding.

Vollbehr collection

Gaffurio, Franchino—Continued.

—— Theorica musice. Mediolani, Philippus Mantegatius, 15 Dec. 1492. 2° (28½^{cm})

fol. [1]^{recto}: THEORICA MVSICE FRANCHINI GAFVRI ‖ LAVDENSIS ‖ [*Woodcut*] fol. [68] ([k$_{VIII}$]) ^{recto}, l. 17, *colophon:* Impressum mediolani per Magistrum Philippum Man ‖ tegatium dictum Cassanum opera & impensa Magistri ‖ Ioannis Petri de lomatio anno salutis M.cccc.Lxxxxii. ‖ die xv Decembris. ‖

Signatures: 4 leaves unsigned, a^{8}, b–i^{6}, k^{8} (verso of [k$_{VIII}$] blank) 68 leaves without foliation or catchwords.

Woodcut illustrations and diagrams, the t.-p. cut showing Gaffurio (?) at the keyboard of an organ. Initial spaces with indicators.

Revised edition of Theoricum opus musice discipline, Naples, 1480.

Hain-Copinger 7406; Proctor 6055; Panzer II, 69, no. 391; Gaspari, Cat. della Biblioteca del Liceo musicale di Bologna, I, p. 216–217.

Book-plate: From the library of George Dunn of Woolley Hall near Maidenhead.

27–20861 ML171.G14

—— —— Another copy. Vollbehr collection.

See also Vegius, M. Quae in hoc opere continentur. Maphei Vegij ... Pompeana [*etc.*] ... [1521]

Galilei, Vincenzo, *d.* 1591.

Dialogo della musica antica e moderna, di Vincentio Galilei nobile fiorentino. In sva difesa contro Ioseffo Zerlino. Fiorenza, Per F. Givnti, 1602.

1 p. l., 149, [9] p. illus. (incl. music) diagrs. (1 fold.) 32½^{cm}.

Signatures: 1 leaf unsigned, A–M^{6}, N^{8}.

Printer's mark on t.-p. and (in another form) at end.

Second edition.

Armorial book-plates: (1) "Ex libris marchionis Salsae". (2) With motto "Comme je fus."

35–21822 ML171.G15 1602

Discorso di Vincentio Galilei nobile fiorentino, intorno all'opere di messer Gioseffo Zarlino da Chioggia, et altri importanti particolari attenenti alla musica ... Fiorenza, G. Marescotti, 1589.

134 p., 1 l. 16^{cm}.

Title vignette: device of Marescotti.

Signatures: A–H^{8}, I^{4}.

41–9132 ML171.G15D5

Galliard, John Ernest, 1687?–1749, *translator.*

See Tosi, P. F. Observations on the florid song. 1742.

[Gallimard, Jean Edme] 1685–1771.

Arithmetique des musiciens, ou Essai qui a pour objet diverses espéces de calcul des intervalles; le développement de plusieurs sistêmes de sons de la musique; des expériences pour aider à discerner quel est le véritable; c'est-à-dire celui de la voix; la description de celui qu'on suppose l'être sur quelques instrumens [etc.] ... On y a

ajoûté une explication des propriétés les plus connues des logarithmes par celle qu'ils ont de mesurer les intervalles ... Paris, 1754.

1 p. l., 30 p. tables, diagrs. 20^{cm}.

20–19887 ML3809.A2G16

La theorie des sons applicables a la musique, où l'on démontre dans une exacte précision les rapports de tous les intervales [*sic*] diatoniques, & chromatiques de la gamme. Par m. Gallimard. Paris, Ballard [etc.] 1754.

2 p. l., 14 p. 19½^{cm}.

40–21201 ML3809.A2G168 1754

Gantez, Annibal, *d. ca.* 1670.

L'entretien des mvsiciens, par le sievr Gantez ... Avxerre, Iacqves Bovquet, 1643.

6 p. l., 295 p. 13½^{cm}.

20–21477 ML270.2.A2G2

Gaphurianus, Franchinus.

See Gaffurio, Franchino, 1451–1522.

Garzia, Antonio, *translator.*

See Iriarte y Oropesa, T. de. La musica. 1789.

Gasparini, Francesco, 1668–1727.

L'armonico pratico al cimbalo. Regole, osservazioni, ed avvertimenti per ben suonare il basso, e accompagnare sopra il cimbalo, spinetta, ed organo. Di Francesco Gasparini ... 5. impressione. Venezia, A. Bortoli, 1764.

viii, 86 p., 1 l. illus. (music) 24^{cm}.

Title vignette.
Folded leaf, with table on verso, numbered as p. 83–86.

20–18803 MT68.A2G176

Gastoldi, Giovanni Giacomo, *fl.* 1582–1609.

See Forbes, J. Cantus, songs and fancies. 1682.
Synopsis of vocal music. 1680.

[**Gauthier, François Louis**] 1696–1780.

Traité contre les danses et les mauvaises chansons, dans lequel le danger & le mal qui y sont renfermés sont démontrés par les témoignages multipliés des Saintes Ecritures, des ss. pp. des conciles, de plusieurs evêques du siécle passé & du nôtre, d'un nombre de théologiens moraux & de casuistes, de jurisconsultes, de plusieurs ministres protestans, et enfin des païens même. Paris, A. Boudet, 1769.

lij, 286, viij, 120, [4] p. 17½ x 10^{cm}.

20–10856 ML3920.A2G18

Geminiani, Francesco, 1687–1762.

The art of accompaniament, or A new and well digested method to learn to perform the thorough bass on the harpsichord, with propriety and elegance, by F. Geminiani. Opera 11th ... London, Printed for the author by J. Johnson [1755]

2 v. in 1. 33½^{cm}.

Engraved throughout.
Exercises.
Vol. 2 has title: The art of accompaniament ... Opera 11th. Part the 2^{d}. Treating of position and motion of harmony, and the preparation and resolution of discords.

20–19878 MT49.A2G42

The compleat tutor for the violin ... with some useful directions, lessons, graces, &c. by Geminiani. To which is added a favourite collection of airs, marches, minuets, song tunes, and duetts ... London, S., A. & P. Thompson [178–?]

1 p. l., 33, [1] p. incl. fold. pl. front., illus. (music) 17½ x 25^{cm}. [*With* New instructions for the German-flute. London, J. Preston [178–?]]

Engraved throughout.
Caption title: New instructions for the violin.

20–18776 MT342.A2N39

—— The entire new and compleat tutor for the violin, containing the easiest and best methods for learners to obtain a proficiency, with some useful directions, lessons, graces, &c., by Geminiani. To which is added a favourite collection of airs, marches, minuets, song tunes, &c. London, J. Preston [178–?]

1 p. l., 34 p. front., illus. (music) fold. pl. 17½ x 25^{cm}. [*With* New instructions for the German-flute. London, J. Preston [178–?]]

Engraved throughout.
Caption title: New instructions for the violin.

20–18775 MT342.A2N39

—— New and compleat instructions for the violin ... with some useful directions, lessons, graces, &c. by Geminiani. To which is added a favourite collection of airs, marches, minuets, &c., with several excellent p.^{s} for two violins ... London, Longman and Broderip [178–?]

1 p. l. 38 p. incl. fold. pl. front., illus. (music) 17½ x 25^{cm}. [*With* New instructions for the German-flute. London, J. Preston [178–?]]

Engraved throughout.
Caption title: New instructions for the violin.

20–18777 MT342.A2N39

Gérard de Rayneval, Joseph Mathias, 1736–1812, *translator.*

See Mancini, G. B. Réflexions pratiques sur le chant figuré. [1796]

Gerber, Christian, 1660–1731.

See Motz, G. Die vertheidigte kirchen-music.

Gerson, Joannes, 1363–1429.

Collectorium super Magnificat. [Esslingae, Conradus Fyner] 1473.

169 l. 2° (27½^{cm})

fol. [1] ^{recto}: [C]ollectoꝛiū sup magnificat particulas habet expositas ‖, non semp eodē oꝛdine quo sūt in cantico ... ‖ fol. [167] ^{recto}, line 30 *colophon:* Et sic terminaī hec ꝯpilacio deuota egregij ‖ ꝛ famosi mgꝛi iohānis gerson sacre pagine ‖ doctoꝛ eximij cancellarij parisiensis Anno ‖ dñi. M°. cccc°.lxx. iij. ‖

Rubricated throughout; initial spaces partly blank, partly filled in in red.

On recto of fol. 4, five square musical notes, without the staff, supposed to be the first printed music. They are usually said to have been printed with a stamp after the printing of the text. For a contrary opinion see J. Mantuani (Über den beginn des notendruckes. Wien, 1901) who holds that they were printed with improvised type at the same time as the text.

Hain *7717; Pellechet 5140; Proctor 2458 (9 Esslingen 1–1); Brit. mus., pt. 2, p. 512, B 8911.

Pellechet describes this edition as one of 168 leaves, the final leaf blank. Leaves 168–169 ("Rubrice" and "Registrum") supplied in facsimile in Library of Congress copy (supplied in ms. in Brit. mus. copy as leaves 1–2)

ML171.G37

Gesellschaft auf dem Musiksaal, *Zurich.*

See Neujahrsgeschenk ab dem Musiksaal.

Gibert, Paul César, 1717–1787.

Solfeges ou leçons de musique sur toutes les clefs, dans tous les tons, modes et genres, avec accompagnement d'une basse chiffrée, tres utile aux personnes qui veulent apprendre l'accompagnement de clavecin, et qui desirent acquerir l'usage de s'accompagner elle mêmes. Avec un précis des regles de la musique. Dédiés a mademoiselle de Langeac. Et composés par P. C. Gilbert ... Paris, Chez l'auteur [1783]

139 p. 25½ x 33½^{cm}.

Engraved throughout.

13–12852 MT870.A2G52

[Ginguené, Pierre Louis] 1748–1816.

Instruction du procès, entre les premiers sujets de l'Académie royale de musique & de danse. Et le s^{r} de Vismes, entrepreneur, jadis public, aujourd'hui clandestin, & directeur de ce spectacle. Pardevant la tournelle du public. Extrait de quelques papiers qui n'ont pas cours en France. [Paris, 1779]

44 p. 19^{cm}.

Signed: Duval, lecteur, greffier & buvetier.

For a key *cf.* Barbier, Dict. des ouvr. anon. 3. éd., t. 5 (1874) col. 993.

42–311 ML1727.3.G55 I 6

Greeting, Thomas, *fl.* 1667.

The pleasant companion; or, New lessons and instructions for the flagelet. By Thomas Greeting. The 2d ed., with large additions. London, J. Playford, 1673.

1 p. l., [12] p.; [54] p. (music) 10 x 16^{cm}.

Signatures: title-page (verso blank), A_2–$A_{[8]}$, A–F^4, G^3.

Greeting, Thomas—Continued.

The music, in tablature, with caption, "Lessons for the flagilett," is engraved. The 1st edition apparently contained 20 leaves of music, extending through sig. E, the last page in which is marked "Finis."

"Books lately printed and sold by John Playford": page preceding first leaf of music.

17-22435 MT359.G84

—— The pleasant companion: or, New lessons and instructions for the flagelet. By Thomas Greeting, gent. London, J. Playford, 1680.

1 p. l., [8] p.; [64] p. (music) front. 10 x 16½cm.

Signatures: title-page (verso blank) unsigned, A⁴, A–H⁴.

The music, 70 tunes in tablature, with caption, "Lessons for the flagilett," is engraved. The 1st ed. apparently contained 20 leaves of music, extending through sig. E, the last page in which is marked "Finis." The 2d ed. (1673) added 8 leaves of music, extending through sig. G, the last page in which is marked "Finis." This edition adds 4 leaves of music, through sig. H, the last page in which is also marked "Finis."

Quotation in manuscript from Pepys's Diary, Feb. 28, 1666–67 and manuscript note concerning 1682 edition on fly-leaves.

42-26035 MT359.G86 Miller coll.

—— The pleasant companion: containing variety of new ayres and pleasant tunes for the flagelet. To which is added plain and easie instructions for beginners. By Thomas Greeting, gent. The 6th ed., with several new tunes not published before. London, J. Playford, 1683.

1 p. l., [8] p.; [72] p. (music) front. 10 x 16cm.

Signatures: title-page (verso blank) unsigned, A⁴, A–I⁴.

The music, in tablature, with caption, "Lessons for the flagilett", is engraved.

"The little volume ... entitled 'The pleasant companion' ... is of general interest on account of the connexion of the author with Samuel Pepys, the famous diarist ... Kidson's British music publishers ... [gives] the following dates for various editions. 1661–66–72–75–80–82–83–88."—Welch, C. Six lectures on the recorder, 1911, p. 60ff.

27-3929 MT359.G88

Gresset, Jean Baptiste Louis, 1709–1777.

Des herrn Gresset, mitgliedes der Kŏnigl. gesellschaft der wissenschaften zu Paris, Rede, die er in ŏffentlicher versammlung daselbst von dem uralten adel und nutzen der musik im jahr 1751 gehalten. Aus dem franzŏsischen ins deutsche ûbersetzt von Ernst Gottlieb Baron ... (*In* [André, Y. M.] Versuch ûber das schône. Altenburg, 1757. 19½cm. p. [131]–184)

21-3017 N63.A57

Gruber, Johann Sigmund, 1759–1805.

Litteratur der musik, oder Systematische anleitung zur kenntnis der vorzûglichen musikalischen bûcher, fûr liebhaber der musikalischen litteratur bestimmt. Herausgegeben von d. Johann Siegmund Gruber ... 2. verb., stark verm. und mit einem vollständigen register versehene aufl. Frankfurt und Leipzig, 1792.

5 p. l., [7]–122, [20] p. 17½cm.

15-570 ML111.A2G82

Guidetti, Giovanni, 1532–1592.

Directorivm chori ad vsum omnium ecclesiarum, tam cathedralium, quam collegiatarum, nuper restitutum, & nunc secundo in lucem editum. Opera Ioannis Guidetti ... [*Publisher's device*] Romæ, apud Franciscum Coattinum, 1589.

8 p. l., 606, [1] p. 16½cm.

Rubricated.

27–7064. M2148.7.G92 1589

——Directorivm chori ad vsum omnium ecclesiarum cathedralium, & collegiatarum a Ioanne Gvidetto olim editum, et [n]vper ad novam Romani [breui]arij correctionem ex prȩcepto Clementis [VI]II. impressam restitutum, & plurimis in locis auctum, & emendatum. [Access]erunt h[ui]c postremȩ editioni quamplures hymnorum, & antiphonarum toni, qui in præcedentibus desiderabantur. Romæ, apud Andream Phæum, 1624.

4 p. l., 619, [3] p. 15½cm.

Rubricated.
Title-page mutilated.

27–3938 M2148.7.G92 1624

Guido *Aretinus, d.* 1050?

See Burzio, N. Opusculum musices cum defensione Guidonis Aretini. 1487.

Gunn, John, *ca.* 1765–*ca.* 1824.

The art of playing the German flute, on new principles, calculated to increase its powers, and give to it greater variety, expression, and effect. To which are added, copious examples ... a compleat system of modulation, the art of varying simple passages, and a new method of tonguing. By John Gunn ... [London] Sold by the author, and at Birchall's music shop [1793]

1 p. l., 32, 53 p. 32cm.

Title-page and music (53 p.) engraved.

13–21151 MT342.A2G9

Gutiérrez, Francisco Antonio, d. 1828, *translator.*

See Eximeno y Pujades, A. Duda ... sobre el Ensayo fundamental practico de contrapunto del m. r. p. m. fr. Juan Bautista Martini. 1797.

Guyot, Guillaume Germain, 1724–1800, *editor.*

See André, Y. M. Essai sur le beau. 1770.

H., J. Three treatises.

See [Harris, J.] Three treatises.

Händel, Georg Friedrich, 1685–1759.

See Langhorne, J. The tears of Music. 1760.

[Mainwaring, J.] Georg Friedrich Händels lebensbeschreibung.

Hafenreffer, Samuel, 1587–1660.

Monochordon symbolico-biomanticum. Abstrusissimam pulsuum doctrinam, ex harmoniis musicis dilucidè, figurisq; ocularitèr demonstrans, de causis & prognosticis inde promulgandis fideliter instruens, & jucundè per medicam praxin resonans; pulsatum per Samvelem Hafenreffervm ... Ulmæ, typis & impensis Balthasari Kůhnen, 1640.

7 p. l., 146 p. fold. plates, fold. tab., diagrs. 15½cm.
Title vignette.
Bound in a fragment of manuscript music.
Armorial stamp on t.-p.: Bibl. Buxheim:
9-9185 RC74.H2

Hales, William, 1747–1831.

Sonorum doctrina rationalis et experimentalis, ex Newtoni, optimorumque physicorum scriptis, methodo elementaria congesta. Cui præmittitur disquisitio de aere et modificationibus atmosphæræ. Auctore Guilielmo Hales ... Dublinii, impensis Guil. Hallhead, 1778.

151 p. fold. diagr. 23½ x 18cm.
QC222.H3

—— ——— Copy 2.
10-8140 ML3805.A2H15 1778

Hanbury, William, 1725–1778.

See Hayes, W. Anecdotes of the five music-meetings.

[Hanway, Jonas] 1712–1786.

Thoughts on the use and advantages of music, and other amusements most in esteem in the polite world, and the means of improving them to make our proper happiness and our pleasures but one object. In nine letters. In answer to a letter relating to modern musical entertainments, &c. London, J. Dodsley, 1765.

2 p. l., 116 p. front. 20½cm.
18-4318 ML60.H18

[Harris, James] 1709–1780.

Three treatises. The first concerning art. The second concerning music, painting, and poetry. The third concerning happiness. By J. H. London, J. Nourse and P. Vaillant, 1744.

3 p. l., [3]–357 p. 20½cm.
20-23787 ML60.H17

—— Three treatises; the first concerning art, the second concerning mvsic, painting and poetry, the third concerning happiness, by Iames Harris, esq. The 2d ed. rev. and cor. London, I. Novrse and P. Vaillant, 1765.

2 p. l., [3]–377, [18] p. front. 21cm.
1-2704 BH181.H2 1765

—— Three treatises; the first concerning art, the second concerning mvsic, painting and poetry, the third concerning happiness, by Iames Harris, esq. The 3d ed., rev. and cor. London, I. Novrse and P. Vaillant, 1772.

3 p. l., [3]–377, [19] p. front. 21½cm.
1-2705 BH181.H2 1772

Havingha, Gerardus, *b.* 1722.

Oorspronk en voortgang der orgelen, met de voortreffelykheit van Alkmaars groote orgel, by gelegentheit van deszelfs herstellinge opgestelt door Gerhardus Havingha ... Alkmaar, By J. van Beyeren, 1727.

27 p. l., 147 (*i. e.* 247) p. illus. 16cm.

Last page wrongly numbered.
Interleaved; manuscript notes.
Imperfect: p. 193–194 wanting.

40–15277 ML582.H28O6

Havingha, Gerardus, *b.* 1722, *translator.*

See Kellner, D. Korte en getrouwe onderregtinge van de generaal bass. 1751.

[Hawkins, *Sir* **John]** 1719–1789, *supposed author.*

Memoirs of the life of Sig. Agostino Steffani, some time master of the Electoral chapel at Hanover, and afterwards bishop of Spiga. [London? 17—]

1 p. l., viii p. 22½ x 29cm.

"The following memoirs were collected for the private satisfaction of their author ... They were printed in the manner in which they now appear, the better to adapt them to the size and form of the books in which manuscript copies of duets, cantata's, and songs are usually made; and the title ... was intended to connect it, not only with the author's, but with any other collection of Steffani's duets, before which it might be thought worthy to be placed."—Advertisement.

16–2091 ML410.S813H3

Haydn, Joseph, 1732–1809.

Gioco filarmonico, o sia Maniera facile per comporre un infinito numero di minuetti et trio anche senza sapere il contrapunto, da eseguirsi per due violini e basso, o per due flauti e basso, del sign. Giuseppe Haidn. Napoli, L. Marescalchi [1793?]

7 p. 31cm.

Caption title.
Music (p. 3–7) engraved.
In manuscript on fly-leaf at end: In Roma, Si vende da Bouchard e Gravier ...
Haydn's authorship is questioned. *cf.* Schnerich, A. Joseph Haydn. 2. aufl. (Zürich [etc., 1926]) p. 264.

32–5346 MT41.H29

Hayes, William, 1706–1777.

Anecdotes of the five music-meetings, on account of the charitable foundations at Church Langton: in which many misrepresentations. and gross falsehoods, contained in a book, intitled, The history of the above foundations, are fully detected, and confuted, upon indubitable evidence. With an appendix, containing several original letters with remarks. By W. Hayes ... Oxford, Printed by W. Jackson; London, Sold by J. Fletcher & co.; [etc., etc.] 1768.

1 p. l., 71 p. 20½cm.

The book referred to is W. Hanbury's History of the rise and progress of the charitable foundations at Church Langton.

22–3336 ML416.H19

See also Avison, C. An essay on musical expression.
A reply to the author of Remarks on the Essay on musical expression.
Warton, T. Ode for music.

Heck, Johann Caspar, *b.* 1740.

The musical library and universal magazine of harmony, containing curious, entertaining and interesting subjects relative to the history and practice of music ... The whole being interspersed with a great variety of compositions in various styles, vocal & instrumental, selected from the works of some of the most celebrated masters who flourished in this century ... By John Caspar Heck. Book I. London, Printed for the proprietor, and sold by J. Welcker [177–?]

1 p. l., 36 p. 35cm.

Engraved throughout.
No more published?

20–19914 ML390.H32

Hely, Benjamin.

See The Compleat violist. [*ca.* 1700]

Hensel, Johann Daniel, 1757–1839.

Ausübende klavierschule. Erster gang. Von Johann Daniel Hensel. Erstes[–drittes] heft. Hirschberg, Auf kosten des verfassers und in kommission bei Breitkopf and Härtel in Leipzig [1796?–97?]

3 v. in 1. 30 x 33cm.

"Vorerinnerung" of pt. 1 dated 1796; of pt. 2, 1797; pt. 3 undated.
4. heft wanting in Library of Congress copy.

29–727 MT222.A2H36

Herbst, Johann Andreas, 1588–1666.

Musica practica sive Instructio pro symphoniacis, das ist: Eine kurtze anleitung / wie die knaben / vnd andere / so sonderbare lust vnd liebe zum singen tragen / auff jetzige italienische manier ... kônnen informiret vnd vnterrichtet werden. Dessgleichen denen anfahenden instrumentisten / auff allerhand musicalischen instrumenten ... zu gebrauchen. Alles auss den fûrnembsten / vnd dieser zeit bewârtesten italienischen authoribus ... zusammen getragen / auch mit vielen clausulis vnd variationibus gezieret vnd vermehret / allen liebhabern dieser kunst ... publiciret, vnd zum druck verfertiget: durch Johann Andream Herbst ... [Nûrnberg] In verlegung Jeremiæ Dûmlers, 1642.

4 p. l., 55 p. 20½ x 16cm.

First edition.

35–21830 MT915.H2

Hess, Joachim, 1730–1810 *or* 11.

Korte en eenvoudige handleyding tot het leeren van 't clavecimbel of orgel-spel, opgesteld ten dienste van leerlingen, door Joachim

Hess ... 2. druk, vermeerderd en verbeterd. Gouda, J. vander Klos, 1768.

2 p. l., 28 p. illus. (music) fold. pl. (music) 20½ x 16½cm.

40–15278 MT252.A2H58 1768

See Knock, N. A. Dispositien der merkwaardigste kerk-orgelen.

Hickman, Charles, 1648–1713.

A sermon preached at St. Bride's church, on St. Cæcilia's day, Nov. 22, 1695. Being the anniversary feast of the Lovers of musick. By Charles Hickman ... London, W. Kettelby, 1696.

3 p. l., 22 p., 1 l. .19cm. [*With* Reading, J. A sermon lately delivered in the cathedral church of Canterbury, concerning church musick. London, 1663]

17–31227 ML3001.R31 copy 2

Hiller, Johann Adam, 1728–1804, *editor.*

See Musikalische nachrichten und anmerkungen. 1766–70.

Hilliger, Johann Zacharias, 1693–1770, *praeses.*

... De ἀυληταῖς sive tibicinibvs in fvnere adhibitis ad illvstrandvm Matthaei cap. ix comma xxiii ... Witebergae, typis Christiani Schroederi [1717]

[32] p. 18 x 15½cm.

Diss.—Wittenberg ("respondente Godofredo Iaspide chemnicensi")

42–5443 ML935.H56 Miller coll.

Hizler, Daniel, 1576–1635.

Extract auss der Neuen musica oder Singkunst. M. Danielis Hizleri ... Zu fôrderlichem vnd doch grûndlichem vntericht der jugend. Nûrmberg, Gedruckt durch A. Wagenmann, 1623.

5 p. l., 85 p. incl. tab. illus. (incl. music) 14½cm.

21–7022 MT895.A2H44

Hodermann, Georg Caspar.

Beknopt onderwys in de muzyk, voor de eerstbeginnenden; hoe dezelven, op eene zeer gemaklyke wyze het clavier kunnen leeren speelen; met vier-en-twintig handstukjes, en de bygevoegde vingerzetting: uit het hoogduitsch van den heere Georg Caspar Hodermann. Amsterdam, C. N. Guerin, 1788.

1 p. l., 19, [1] p.; 18 p. (music) 18 x 24½cm.

35–24560 MT224.H6B4

[Holbach, Paul Henri Thiry, *baron* **d'] 1723–1789.**

Lettre a une dame d'un certain age, sur l'etat présent de l'opéra. En Arcadie, aux dépens de l'Académie royale de musique. [Paris] 1752.

1 p. l., 17 p. 17cm.

38–6121 ML1727.33.H6L4

Holden, John, *18th cent.*

An essay towards a rational system of music. By John Holden. [Calcutta, 1799]

1 p. l., iii, [5], 148 p. XIII pl. (music) 18 x 24cm.

Preface signed: A. U.
First edition published 1770.
CONTENTS.—pt. I. The rudiments of practical music.—pt. II. The theory of music.

20–19876 MT50.A2H727

Hotteterre, Jacques, *d.* 1760 *or* 61.

Principes de la flute traversiere, ou flute d'Allemagne. De la flute à bec, ou flute douce, et du haut-bois, divisez par traitez. Par le sieur Hotteterre-le-Romain ... Paris, C. Ballard, 1707.

2 p. l., 50, [2] p. illus. (music) 7 pl. (6 fold.) port. 25 x 19cm.

Signatures: 2 leaves unsigned, A–F4, G2.
Folded plate D, scale for the flûte à bec, wanting.

41–26826 MT342.H74 Miller coll.

—— Principes de la flute traversiere, ou flute d'Allemagne; de la flute à bec, ou flute douce; et du haut-bois, divisez par traitez. Par le sieur Hotteterre-le-Romain ... Nouv. ed. Paris, C. Ballard, 1713.

2 p. l., 50, [2] p. front. (port.) illus. (music) 7 pl. (6 fold.) 25 x 19cm.

Signatures: 2 leaves unsigned, A–F4, G2.

Portrait frontispiece and folded plates A and B, giving fingerings for transverse flute, wanting. Plate C laid in.

41–26827 MT342.H74 1713 Miller coll.

—— Principes de la flute traversiere, ou flute d'Allemagne; de la flute à bec, ou flute douce; et du haut-bois; divisez en differents traitez. Par le sieur Hotteterre-le-Romain ... Nouv. ed. Paris, J. B. C. Ballard, 1722.

54, [2] p. front. (port.) illus. (music) 7 pl. (6 fold.) 26 x 20cm.

Signatures: A–G4.

41–26828 MT342.H74 1722 Miller coll.

—— Grond-beginselen over de behandeling van de dwars-fluit. In een duidelyke verhandeling over het recht gebruik, in een korte leeroeffening van dien vervat. Door den heer Hotteterre den Romein ... Overgezet door Abraham Moubach. Amsterdam, M. C. Le Cene, 1728.

4 p. l., 47 p. illus. (music) 3 fold. pl., port. 20½ x 14½cm.

42–440 MT342.H743 Miller coll.

—— The rudiments or principles of the German flute. Explaining after an easy method every thing necessary for a learner thereon, to a greater nicety than has been ever taught before. Wrote in French by the Sieur Hotteterre le Romain ... & faithfully translated into English. To which is added a collection of familiar airs for examples. London, Printed for and sold by I: Walsh at ŷ Harp &

Hoboy in Catherine street in the Strand, and Ioseph Hare at the Viol and hoboy in Cornhill near the Royal exchange [1729]

1 p. l., 36 numb. l., 1 l. fold. front. (port.) illus. (music) 2 fold. pl. 14 x 23½cm.
On leaf 24: Finis. Leaves 25 to 36 are music. Last leaf contains "A catalogue of choice musick for the German flute. Printed for I: Walsh."
From the Miller collection. "As far as can be traced, this is a unique work not found in any other library."—Miller, Dayton C. Catalogue of books ... relating to the flute. Cleveland, 1935.

42-26033 MT342.H744 Miller coll.

[**Hudgebut, John**] *fl. 17th cent.*

A vade mecum for the lovers of musick, shewing the excellency of the rechorder: with some rules and directions for the same. Also, some new ayres never before published. London, Printed by N. Thompson for John Hudgebut, 1679.

[10] p.; 36 p. (music) 10 x 20cm.
Signatures: A5, B–C6, D[1], C2-[4], D3-[4]
Errors in paging: p. 29 numbered 33 (?); p. 33 numbered 29.
Preface signed: John Hudgebut.
From the Dayton C. Miller collection.
"This is the earliest known book of instructions for the recorder ... The work ... is a very rare book, only one other copy being known to exist; this second copy is in the Bodleian library at Oxford university."—Miller, Dayton C. Catalogue of books ... relating to the flute. Cleveland, 1935.
Contemporary full mottled calf binding.

42-26034 MT348.H83V2 Miller coll.

Huygens, Constantijn, *heer van Zuilichem,* 1596–1687.

See Calckman, J. J. Antidotvm.

Idées sur l'opéra, avec un projet d'établissement d'une véritable Académie de musique, qui auroit la direction de l'Opéra & de l'Opéra comique: projet suivant le quel les auteurs seroient mieux récompensés & les principaux acteurs encouragés, en les faisant partager aux profits. [n. p.] 1764.

1 p. l., 38 p. 16cm.

By Le Texier? *cf.* Bibl. dram. Soleinne, v. 5, no. 327. A work of the same title, published 1790, is listed under Le Texier in Quérard, France litt.; a translation into English, also dated 1790, is entered under Le Texier in the Catalogue of the British museum.

27-25046 ML1727.8.I 3

Imbimbo, Emanuele, *d.* 1839, *translator.*

See Fenaroli, F. Cours complet d'harmonie. [17—]

Indice de' teatrali spettacoli ...

Milano [G. Bianchi, 17

v. fronts. (incl. ports.) 14cm.

From –1785/86, title reads: Indice de' spettacoli teatrali. Several numbers (1780, 1782, 1785) are labeled on back of cover: Lunario teatrale. According to Manoel de Carvalhaes, an index of the same character was published at Venice in 1764 under title: Il labirinto degli amanti.
Title of 1795/96 reads: Indice de' teatrali spettacoli di tutto l'anno, dalla primavera 1795, a tutto il Carnevale 1796. Con aggiunta dell' elenco de' signori virtuosi cantanti, e ballerini; dei capi delle comiche compagnie

Indice—Continued.

italiane, e dello stato personale componente le compagnie istesse: de' signori pittori teatrali, e finalmente della nota di tutte le opere serie, e buffe italiane scritte di nuova musica da' rispettivi signori maestri di cappella, ed in quali teatri ...

Editors: –1784/85, G. B. Cacciò.—1785/86– L. Formenti.

Published for the most part at Milan, first by Agnelli, later by Bianchi, whose name appears in imprint of part of the numbers.

Vols. for 1790/91–1795/96 numbered as pts. 6–11 (of the series edited by Formenti)

Complete, according to Carvalhaes, in about 30 vols. (the series edited by Formenti is complete in 15) L. C. set (14 vols., all published by Bianchi) wants numbers published 1767–68 and any others which may have appeared before 1780; also numbers for 1781/82, 1787/88–1788/89, 1796/97–1799/1800.

Frontispiece of vol. for 1784/85 is a portrait of Anna Morichelli Bosello.

22–22329 ML1733.3.I 6

Institutions of musick.

See [Baillie, A.] *supposed author.* An introduction to the knowledge and practice of the thoro' bass. 1717.

Intonario general para todas las yglesias de España. 1548.

See Ferrer, P.

Iriarte y Oropesa, Tomás de, 1750–1791.

La musica, poema di d. Tommaso Iriarte, tradotto dal castigliano dall' abate Antonio Garzia ... Venezia, Stamperia di A. Curti q. Giacomo, 1789.

1 p. l., [46], 149, xxxiv p. plates. 24cm.

24–24664 ML3800.A2 I 84

Isaac, ——, *dancing master.*

See Feuillet, R. A. Orchesography.
Weaver, J. A collection of ball-dances.

Jackson, William, 1730–1803.

Observations on the present state of music, in London. By William Jackson, of Exeter. Dublin, A. Grueber [etc.] 1791.

32 p. 23½cm.

17–31247 ML286.8.L5J2

—— Observations on the present state of music, in London. By William Jackson, of Exeter. London, Harrison and co., 1791.

2 p. l., [7]–33 p. 21½ x 13cm.

41–40857 ML286.8.L5J21

Jaspis, Gottfried, *respondent.*

See Hilliger, J. Z., *praeses.* De ἀυληταῖς.

Jommelli, Niccolò, 1714–1774.

See Corfe, J. A treatise on singing. [*ca.* 1800]

Jones, William.

Clavis campanalogia; or, A key to the art of ringing ... By William Jones, John Reeves & Thomas Blakemore ... London, Printed for the authors, and sold by T. Blakemore; [etc., etc.] 1788.

2 p. l., iii–xvi, 298, [2] p. 18cm.

Engraved t.-p.
"A list of the peals of twelve and ten bells, that are in the kingdom at this present time": p. 272–276.

16–7632 MT710.J78

—— New campanalogia, or A key to the art of ringing, with considerable additions, dedicated to the lovers of the art in general; being the result of many years study, diligent application & constant practice, by William Jones, John Reeves & Thomas Blakemore ... London, R. S. Kirby [1796]

1 p. l., xx, 283 p. 20½cm.

Engraved t.-p.
Also published under titles: "Clavis campanalogia; or, A key to the art of ringing" and "A key to the art of ringing."
"A list of peals of ten and twelve bells": p. 260–270.

41–40354 MT710.J78N4

Jordanus Nemorarius, *fl.* 1230.

See Le Fèvre, J. Arithmetica et Musica.

Jortin, John, 1698–1770.

See Avison, C. An essay on musical expression.

[**Jourdan, Jean Baptiste**] 1711–1793.

Lettre critique et historique sur la musique françoise, la musique italienne, & sur les Bouffons. A madame D. ... [Paris, 1753]

20 p. 15½cm.

Caption title.
Half-title: Lettre sur les Bouffons.
Signed: * * *
Ascribed by Fétis to Jourdan.
With autograph of Edmond de Goncourt.

41–25464 ML1727.33.J7L3

Journal de musique, par une société d'amateurs. 1773– Paris, Ruault [1773]–

v. 20cm. monthly.

Appeared, with interruptions, 1773–1777. *cf.* Freystätter, Die musikalischen zeitschriften. Library of Congress has nos. 1–6, 1773.

ca 12–944 Unrev'd ML4.J4

Judenkünig, Hans, *d.* 1526.

- 1 - 5 - 2 - 3 - ‖ Ain schone ‖ kunstliche vnder- ‖ weisung in disem ‖ büechlein / leychtlich zu be- ‖ greyffen den rechten grūd ‖ zu lernen auff der Lautten ‖ vnd Geygen / mit vleiss ge- ‖ macht dürch Hans Juden ‖ künig / pirtig von Schwe- ‖ bischen Gmünd Lutenist / ‖ yetz zu Wieñ in Osterreich. [*Colophon:* Vollendet vnd getrückht

zu Wieñ yn Osterreich || dürch Hanns Singryener. im. 1 . 5 . 2 . 3. Jar.]

[91] p. illus. 21½cm.

Signatures: a–k⁴, 2 leaves unsigned, l⁴.

Title within architectural border; initials. Following the t.-p., a full-page woodcut of a lutenist (Judenkünig?) and a viol-player.

Title of book 2 (leaf 37, sig. k[1], recto): Item das ander puechlein zuuer- || nemen. darinnen du vnderꝛichtt || wierdest / den gesang zůuersteen was ayn yedliche || noten oder pawss bedeüt / vnder aynem yedlichen || zaichen welcher nit singen kan / auch wie ain yedli- || cher gesang anfecht / auff der Lautten oder Geygen || vnd wieuil / ain yedliche noten / in den Ligereturen || an ainander gepunden / gilt / darnach wie du zwo || oder dꝛey stym zůsamen setzen soldest auss dem ge- || sang / in die Tabalatur vnder ain mensur einge- || taylt / vnd gerechnet muess werden. Vnd wie || die noten / vnuolkumen gemacht werden / || in den volkhumen zaichen / vnd welche || gealterieret wierdt / das ist ainē yedli- || chen nutz zůwissen / Wiewol es jetzt || wenig der gebꝛauch ist in dē ge- || sang / noch ist germainiklich der || aller pesst gesang / in mani- || cherlay zaichen verfatzt / || darumb ist es dier || von nôten zů || wissen. ||

Includes a collection of song and dance tunes (in tablature)

From the library of Dr. Werner Wolffheim.

Bound in full crimson morocco.

29–11866 MT640.J9

Jürrns, J. F.

Grondig onderwys in de gregoriaansche choorzang of choral, nevens eenige aanmerkingen over de zang-konst. Bestaande in dertien lessen, ten dienste der beminnaars en beminnaresen deezes gezangs, en wel byzonderlyk der organisten. In het licht gegeeven door J. F. Jürrns ... Amsterdam, F. J. van Tetroode, voor rekening van den autheur, 1789.

4, [2], 50 p. illus. (music) 22½ x 18½cm.

24–6399 MT860.J87

Junker, Karl Ludwig, *d.* 1797, *editor.*

See Musikalischer almanach auf das jahr 1784.

Карманная книжка для любителей музыки на 1796 годъ. Съ дозволенія Управы благочинія. Въ Санкпетербургѣ, Иждн. книгопр. І. Д. Герстенберга съ товар. печат. въ типогр. І. К. Шнора [1796]

1 v. plates (part fold.: music) 18 cm.

Two vols. were published, for 1795 and 1796 respectively. Library of Congress has 1796 only.

Imperfect: p. 49–50 wanting.

ML20.G38

Keinspeck, Michael, *fl.* 1500.

Lilium Musice plane. Ulmæ, J. Schåffler, 1497. 8° (20½cm)

fol. [1] ([A₁]recto): Lilium Musice plane Michaeł || Keinspeck musici Alexandrini. || [*Woodcut*]

fol. [2] (A₁ⱼrecto): ¶ Prologus || mUsica ars modulatiua ||

fol. [15] ([B$_{VII}$]recto), *colophon:* ¶ Explicit Lilium Musice plane Michaelis || Keinspeck de Nůrnberga Musici Alexan- || drini benemeriti Vna cuꝫ psalmodie vtriusq̃ || tam maioris q̃ minoris intonatõe. secundum || omnes tonos. et

Keinspeck, Michael—Continued.

exercicio solmisandi Nouiter || adiunctis. Impressum Vlme per Johānem || Schāffler. Anno salutis. M.cccc.xcvii. ||

Signatures: A–B^{8} ([B$_{VII}$] ^{verso} and [B$_{VIII}$] blank) 15 printed leaves (last verso blank) without pagination or catchwords. Gothic type. 30 lines to a full page. Woodcut music; a few initial indicators (fol. A$_{II}$)

Hain *9761; Proctor 2590.

40–21468 ML171.K33

Kellner, David, *d.* 1748.

... Korte en getrouwe onderregtinge van de generaal bass, of bassus continuus. Naa de 2. druk uit het hoogduits vertaalt, en met eenige aanmerkingen, benevens een opdragt, en voorreden vermeerdert, door Gerhardus Havingha ... Amsterdam, J. Covens, junior, 1751.

16 p. l., 171, [9] p. 7 pl. (4 fold., incl. tables, diagrs.) 21^{cm}.

At head of title: D. Kelner.

13–21136 MT49.A2K32

Kepler, Johann, 1571–1630.

Ioannis Keppleri Harmonices mvndi libri v. qvorvm primus geometricvs, de figurarum regularium, quæ proportiones harmonicas constituunt, ortu & demonstrationibus. secundus architectonicvs, seu ex geometria figvrata, de figurarum regularium congruentia in plano vel solido: tertius propriè harmonicvs, de proportionum harmonicarum ortu ex figuris; deque naturâ & differentiis rerum ad cantum pertinentium, contra veteres: quartus metaphysicvs, psychologicvs & astrologicvs, de harmoniarum mentali essentiâ earumque generibus in mundo; præsertim de harmonia radiorum, ex corporibus cœlestibus in terram descendentibus, eiusque effectu in natura seu anima sublunari & humana: quintus astronomicvs & metaphysicvs, de harmoniis absolutissimis motuum cœlestium, ortuque eccentricitatum ex proportionibus harmonicis. Appendix habet comparationem huius operis cum Harmonices Cl. Ptolemæi libro III, cumque Roberti de Fluctibus, dicti Flud. medici oxoniensis speculationibus harmonicis, operi de Macrocosmo & microcosmo insertis. Accessit nvnc propter cognationem materiæ eiusdem authoris liber ante 23. annos editus Tubingæ, cui titulus Prodromus, seu Mysterium cosmographicum, de causis cœlorum numeri, proportionis motuumque periodicorum, ex quinque corporibus regularibus. [*Ornament*] ... Lincii Austriæ, sumptibus Godofredi Tampachii, excudebat Ioannes Plancvs, 1619.

4 p. l., 66 (*i. e.* 64), 255 p. illus. (music) 5 pl., diagrs. 29½^{cm}.

Books 1–2 are paged continuously, as are books 3–5. Books 1, 4 and 5 have special title-pages, included in the paging.

8–9734 QB41.K38

—— Ioannis Keppleri Harmonices mvndi libri v ... Appendix habet comparationem huius operis cum Harmonices Cl. Ptolemæi libro III. cumque Roberti de Fluctibus, dicti Flud. medici oxoniensis speculationibus harmonicis, operi de Macrocosmo & microcosmo insertis.

[*Ornament*] ... Lincii Austriæ, sumptibus Godofredi Tampachii excudebat Ioannes Plancvs, 1619.

4 p. l., 66 (*i. e.* 64), 255 p. illus. (music) 4 pl., diagrs. 30½cm.

The issue of same date, described above, has fuller title, and different ornament on t.-p., and two full-page plates which are wanting in the present copy. The present copy has 1 plate (facing p. 286) which is wanting in the other issue. Two typographical errors in the other issue (p. 171, 1st line, and p. 205, catch-word) are corrected in this.

22–13574 MT6.A2K36

Kircher, Athanasius, 1602–1680.

Athanasii Kircheri ... Neue hall- vnd thon-kunst / oder Mechanische geheim-verbindung der kunst und natur / durch stimme und hall-wissenschafft gestifftet / worinn ingemein der stimm / thons / hall- und schalles natur / eigenschafft / krafft und wunderwůrckung / auch deren geheime ursachen / mit vielen neu- und ungemeinen kunst-wercken und proben vorgestellt werden. Ingleichem wie die sprach- und gehôr-instrumenta, machinen und kunst-wercke / vorbildender natur / zur nach-ahmung / so wohl die stimm / hall und schall / an weit-entlegene ort zu fůhren / als auch in abgesonderten geheimzimmern / auff kunst-verborgene weise / vertreulich und ungefåhr sich mit-einander zu unterreden / sollen verfertigt werden. Endlich / wie solche schône erfindung zu kriegszeiten nutzlichen kônne angebracht und gebraucht werden. In unsere teutsche mutter-sprach übersetzet von Agatho Carione [*pseud.*] Nôrdlingen / Gedruckt bey F. Schultes / In verlegung A. Heylen / buchhåndlers in Elwangen / 1684.

3 p. l., 162, [16] p. front., illus. (incl. music) fold. pl., diagrs. 31cm.

Translation, by T. Nislen, of Kircher's Phonurgia nova.

18–23001 ML3805.A2K482

Kirchmaier, Theodor, *fl.* 1659–1677, *praeses.*

Schediasma physicum de viribus mirandis toni consoni ... Wittenbergæ, literis Wendianis excud. D. Schmatz, 1672.

[28] p. 18 x 15cm.

Diss.—Wittenberg (Georg Alexander Beer, respondent)

21–7016 ML3920.A2K47

Kirnberger, Johann Philipp, 1721–1783.

Johann Philipp Kirnbergers clavierůbungen, mit der Bachischen applicatur, in einer folge von der leichtesten bis zu den schwersten stůcken. Erste[–dritte] sammlung. Berlin, F. W. Birnstiel, 1761–63.

3 v. in 1. 21½ x 34cm.

Includes several compositions by Händel and one by Holland.

Book 4, 1766, wanting in Library of Congress copy.

29–6577 MT225.A2K59

Construction der gleichschwebenden temperatur, herausgegeben von Johann Philipp Kirnberger. Berlin, Gedruckt bey F. W. Birnstiel [1760]

8 p. fold. diagr. 21½ x 17½cm.

Head-piece.

41–40867 ML3809.K58

Knock, Nicolaas Arnoldi, 1759–1794.

Dispositien der merkwaardigste kerk-orgelen, welken in de provincie Friesland, Groningen en elders aangetroffen worden. Kunnende dit werk verstrekken tot een vervolg van het werk van den heer J. Hess. Door Nicolaas Arnoldi Knock ... Groningen, P. Doekema, 1788.

2 p. l., 77, [3] p. 21 x 17^{cm}.

13–24939 ML582.A2K7

Köllig (*i. e.* Röllig), J. (!) L.

See Röllig, Karl Leopold.

Königsperger, Marianus, 1708–1769.

Der wohl-unterwiesene clavier-schûler / welchem nicht nur die wahre und sichere fundamenta zum clavier auf eine leichte art beygebracht, sondern auch VIII. præambula, XXIV. versette und VIII. arien oder galanterie-stücke aus allen tonen zur weitern ubung vorgelegt werden. von r. f. Mariano Königsperger ... Augspurg, J. J. Lotters seel. erben, 1761.

43 p. 18½ x 22½^{cm}.

29–6578 MT222.K8

L. * *, M., *avocat.*

See Lacombe, Jacques, 1724–1811.

Lachnith, Louis Wenceslas, 1746–1820, *joint author.*

See Adam, L. Methode ou principe général du doigté. [1798?]

[Lacombe, Jacques] 1724–1811.

Dictionnaire portatif des beaux-arts, ou, Abregé de ce qui concerne l'architecture, la sculpture, la peinture, la gravure, la poésie & la musique; avec la définition de ces arts, l'explication des termes & des choses qui leur appartinennet ... Par M. L. * *. avocat. Paris, La veuve Estienne & fils [etc.] 1752.

2 p. l., viii, 707, [3] p. 17^{cm}.

Later editions published under author's name.

13–3492 N33.L3

Le spectacle des beaux arts, ou considérations touchant leur nature, leurs objets, leurs effets & leurs régles principales; avec des observations sur la maniere de les envisager; sur les dispositions nécessaires pour les cultiver; & sur les moyens propres pour les étendre & les perfectionner. Par m. Lacombe, avocat. Paris, Vincent [etc.] 1761.

xix, [3], 374 p. 17½^{cm}.

41–35033 BH182.L3

L'Affillard, Michel, *fl.* 1700.

Principes tres-faciles pour bien apprendre la musique, qui conduiront promptement ceux qui ont du naturel pour le chant jusqu'au

point de chanter toutes sortes d'airs proprement, & à livre ouvert ... Par le sieur l'Affillard ... 2. ed., rev., cor. & augm. Paris, C. Ballard, 1697.

4 p. l., 3–133, [5] p. 2 fold. pl. 13 x 18½cm.

Music: p. 5–133.

35–21813 MT870.L18

—— Principes tres-faciles pour bien apprendre la musique, qui conduiront promptement ceux qui ont du naturel pour le chant jusqu'au point de chanter toute sorte de musique proprement, & à livre ouvert; par le sr. l'Affillard ... 6. éd. rev., cor., & augm. Paris, C. Ballard, 1705.

2 p. l., 3–171, [5] p. 2 fold. pl. 13 x 19cm.

Music: p. 9–171.

17–5234 MT870.A2L2

Lancelot, Claude, 1615?–1695.

L'art de chanter; ou, Metode facile, pour apprendre en fort peu de temps les vrays principes du plein chant & de la musique, & pour les mettre surement en pratique. Par monsieur Lancelot ... Paris, A. Pralard, 1685.

6 p. l., 41, [2] p. illus. (music) 20½cm.

First edition (Paris, 1668) published under title: Nouvelle méthode de plain-chant, plus facile et plus commode que l'ancienne.

20–19898 MT860.A2L18

Langhorne, John, 1735–1779.

The tears of Music. A poem, to the memory of Mr. Handel. With an Ode to the river Eden. By the Reverend J. Langhorne. London, R. Griffiths, 1760.

vi, [7]–23 p. 26cm.

31–23132 ML410.H13L17

Laporte, Nicolas de.

Traité theorique et pratique de l'accompagnement du clavecin, avec l'art de transposer dans tous les tons et sur tous les instrumens. Dedié à mademoiselle Le Duc, par mr de Laporte ... Paris, L'auteur [17—]

4 p. l., 75 p. 33cm.

Engraved throughout.

"Gravé par P. L. Charpentier. Imprimé par Petitbled fils." Another issue, "Imprimé par Lorraine", was published in 1753. (*cf.* Eitner, Quellen-lex.)

22–11233 MT68.A2L16

Latta, James, 1732–1801.

A discourse on psalmody: in which it is clearly shewn, that it is the duty of Christians to take the principal subjects and occasions of their Psalms, hymns, and spiritual songs from the gospel of Christ.

By James Latta ... Philadelphia: Printed for the author, by William W. Woodward, at Franklin's head, no. 41, Chesnut-street. 1794.

xv, [17]–146 p. 22cm.

19–16946 BV310.L3

The **lawfulness**, excellency and advantage of instrumental music, A second edition of.

See A SECOND edition, < with necessary improvements ... > of The lawfulness, excellency and advantage of instrumental music.

Leak, John, *fl.* 1640, *translator.*

See CAUS, I. New and rare inventions of water-works. 1659.

Leducq, Albert.

Examen de ces deux questions: L'Opéra est-il nécessaire à la ville de Paris? Faut-il en confier l'administration ou l'entreprise à une société? Par Albert Leducq, homme de loi. [Paris? Impr. de F. V. Poncillon, 178–?]

1 p. l., 25 p. 21cm.

Caption title. ML1727.3.L28E9

42–6749

Le Fèvre, Jacques, *d'Étaples, d.* 1537.

Arithmetica et Musica. Parisiis, Joannes Higman et Wolfgangus Hopyl. 22 Jul. 1496. 2° (28cm)

fol. 1 (sig. [a1])recto: In hoc opere contenta. ‖ Arithmetica decem libris demonstrata ‖ Musica libris demonstrata quattuor ‖ Epitome in libros arithmeticos diui Seuerini Boetij ‖ Rithmimachie ludus qui et pugna numerorū appellat. ‖ ... fol. 1 (sig. [a1])verso: Noua omentatio in Jordanū per Jacobum fabrū stapulēsem laborata ‖ ... fol. 2 (sig. a2)recto: ¶ Jordani Nemorarij Clarissimi viri Elementa Arithmetica: cū demōstratiōibus ‖ Jacobi Fabri Stapulensis ... fol. 41 (sig. f1)recto: ¶ Jacobi Fabri Stapulensis Elementa Musicalia ... fol. 62 (sig. [h8])verso, line 53: ¶ Quarti elementorum Musices Jacobi Stapulensis finis. fol. 72 (sig. [i8])verso, line 21, *colophon:* ¶ Has duas Quadriuij partes et artium liberalium precipuas atq; duces cum quibusdam āmini- ‖ cularijs adiectis: curarunt vna formulis emendatissime mandari ad studiorum vtilitatem Joannes ‖ Higmanus ‖ et Volgangus Hopilius suis grauissimis laboribus ꝛ impensis Parhisij Anno salutis ‖ domini: qui oīa in numero atq; harmonia formauit 1496 absolutūq; reddiderunt eōdem anno: die ‖ vicesima secunda Jullij suos labores vbicunq; valebunt semper studiosis deuouentes. Et idem quoq; ‖ facit Dauid Lauxius Brytannus Edinburgensis: vbiq; ex archetypo diligens operis recognitor. ‖ line 27, col. 1: Registrum presentis operis. ‖ a b c d e f g h i ‖ Omnes quaterni. ‖ ...

Signatures: a–i8 (recto of [h7] blank) 72 leaves without foliation.

Gothic type. Tables in the text; diagrams in the text and in margins. Capital spaces blank or with initial indicators.

Frequently cited under the name of Jordanus Nemorarius.

Proctor 8137; Hain-Copinger 9436; Panzer II, p. 312, no. 378; Thacher 742; Paris, Conservatoire nat., Catalogue bibliog. (Weckerlin)

Engraved portrait of Le Fèvre mounted on fly-leaf.

Book-plates of Julian Marshall and of William Hayman Cummings.

27–1435 ML171.L38

—— In hoc opere contenta Arithmetica decem libris demonstrata. Musica libris demōstrata quatuor. Epitome in Libros arithmeticos diui Seuerini Boetij. Rithmimachie ludus qui et pugna numerorū

appellatur. Hęc secundaria superiorũ operum æditio / venalis habetur Parisijs: in officina Henrici Stephani [1514]

[144] p. incl. illus., tables, diagrs. 28½cm.

Title within woodcut border. Forming the outer part of the border are the words: ¶ Haec secvndaria est et castigatissima ex officina aemissio.
Initials. Gothic type. Signatures: a–i⁸.
The "Arithmetica" is by Jordanus Nemorarius.
Colophon: ¶ Has duas Quadriuij partes et artium liberalium precipuas atq; duces cũ quibusdam amminicularijs adiectis: curauit ex secunda recognitione vna formulis emẽdatissime mandari ad studiorum vtilitatem Henricus Stephanus suo grauissimo labore et sumptu Parhisijs anno salutis domini; qui omnia in numero atq; harmonia formauit 1514 absolutumq; reddidit eodẽ anno; die septima septembris / suum laborem vbicunq; valet semper studiosis deuouens.

11–5444 QA32.L5

—— Musica libris quatuor demonstrata. Parisiis, apud Gulielmum Cauellat, 1551.

44 numb. l. diagrs. 18½cm.
Signatures: A–L⁴. Printer's mark on t.p.

25–21745 ML171.L39

Le Fèvre de La Boderie, Guy, 1541–1598.

See Mersenne, M. Quæstiones celeberrimæ in Genesim.

Legipont, Oliver, 1698–1758.

R. p. Oliverii Legipontii, cœnobitæ benedictini, Dissertationes philologico-bibliographicæ, in quibus de adornandâ, & ornandâ bibliothecâ; nec non de manuscriptis, librisque rarioribus, & præstantioribus; ac etiam de archivo in ordinem redigendo, veterúmque diplomatum criterio; déque rei nummariæ, ac musices studio, & aliis potissimùm ad elegantiores literas spectantibus rebus disseritur. In usum bibliothecariorum, & philobiblorum publicæ luci commissæ. Norimbergæ, impensis P. Lochneri & Mayeri, 1747.

5 p. l., 327 p. 22cm.

3–8869 Z670.L51

Lemarié, *avocat.*

See Travenol, Antoine, *plaintiff.* Memoire signifié ... Contre le sieur Arrovet de Voltaire ...

Leone,

Methode raisonnée pour passer du violon à la mandoline et de l'archet a la plume, ou Le moyen seur de jouër sans maître en peu de temps par des signes de convention assortis à des exemples de musique facile. Contenant xxiv airs dansants à deux mandolines, vi menuets avec accompagnement, ii duo, i sonate avec la basse et plusieurs airs connus variés, par mr Leone de Naples, maître de mandoline de S. A. S. monseigneur le duc de Chartres ... Paris, Chez mr Bailleux [ca. 1750?]

1 p. l., 67 p. front., illus. (music) 33cm.

Engraved throughout.
Pages 11–14 bound between p. 18 and 19.

42–6752 MT608.L58M4

[**Léris, Antoine de**] 1723–1795.

Dictionnaire portatif des théatres, contenant l'origine des différens théatres de Paris; le nom de toutes les piéces qui y ont été représentées depuis leur établissement, & des piéces jouées en province, ou qui ont simplement paru par la voie de l'impression depuis plus de trois siécles; avec des anecdotes & des remarques sur la plûpart: le nom & les particularités intéressantes de la vie des auteurs, musiciens & acteurs; avec le catalogue de leurs ouvrages, & l'exposé de leurs talens: une chronologie des auteurs, des musiciens & des opéra; avec une chronologie des piéces qui ont paru depuis vingt-cinq ans. Paris, C. A. Jombert, 1754.

xl, 557, [3] p. 17^{cm}.

31–25821 ML128.O4L5

Le Sueur, Jean François, 1760–1837.

Exposé d'une musique une, imitative, et particuliere à chaque solemnité; où l'on donne les principes généraux sur lesquels on l'établit, & le plan d'une musique propre à la fête de Noël. Essai par m. Le Sueur ... Paris, Veuve Hérissant, 1787.

xiv, [15]–72, 48 p. illus. (music) 19½^{cm}.

—— Suite de l'Essai sur la musique sacrée et imitative, où l'on donne le plan d'une musique propre à la fête de Pâque. Par m. Le Sueur ... Paris, Veuve Herissant, 1787.

103 p. 21½^{cm}.

"Motet pour la veille de Pâque: La résurrection" (words only, Latin and French): p. [29]–39.

—— Exposé d'une musique une, imitative, et propre à chaque solemnité; où l'on donne une dissertation sur ses effets, & le plan d'une musique particuliere à la solemnité de la Pentecôte. Suite de l'Essai. Par m. Le Sueur ... Paris, Veuve Herissant, 1787.

67 p. 19^{cm}.

—— Exposé d'une musique une, imitative, et particuliere à chaque solemnité; où l'auteur, à la suite de ce qu'il a déja publié à ce sujet, donne à ceux de ses eleves qui se destinent à composer la musique de nos temples, les préceptes qu'il leur a cru nécessaires pour mettre le plus de poésie, de peinture & d'expression possible dans leurs ouvrages. Il y donne aussi le plan d'une musique propre à la fête de l'Assomption. Suite de l'Essai, par m. Le Sueur ... Paris, Veuve Hérissant, 1787.

109 p. 19^{cm}.

9–2097 Revised ML3075.L25

Le Texier, ——, *supposed author.*

See Idees sur l'opéra. 1764.

A letter from a gentleman in the town to a friend in the country; containing reflections upon the present time, with a very impartial judgment on our most famous performers in musick; and a new

A letter from a gentleman—Continued.

project how to cultivate musick in Great Britain, without being in need of such performers of Italy, or other countries. London, Printed by A. Moore, 1727.

1 p. l., 27 p. 19^{cm}.

English and French. The English version is signed: Anglo-Italiny; the French (which has special t.-p.): Anglo Italûs.

18-4312 ML1731.3.A2L3

A letter to a friend in the country, concerning the use of instrumental musick in the worship of God: in answer to Mr. Newte's sermon preach'd at Tiverton in Devon, on the occasion of an organ being erected in that parish-church. London, A. Baldwin, 1698.

1 p. l., 94 p. 20½^{cm}.

17-31229 ML3001.L38

See also Newte, J. The lawfulness and use of organs in the Christian church.

Lettre d'un gentilhomme de la ville.

See A letter from a gentleman in the town. 1727.

Lettre d'une comédienne, a une danseuse de l'Opera. (*In* Trés-humbles remontrances adressées à monseigneur le contrôleur général. [Paris, *ca.* 1789] 17^{cm}. p. 13–17)

With [Giraud, Claude Marie] La Pr.....ade. Londres [*i. e.* Paris] 1754.

Caption title.

1-F3702 PQ1985.G58A75

—— **Lettre** d'une comédienne, a une danseuse de l'Opera. [n. p., *ca.* 1789]

11 p. 16½^{cm}.

Caption title.

"Réponse d'une danseuse de l'Opera, a une comédienne": p. 6–11.

With autograph and book-plate of Edmond de Goncourt.

ML1727.3.L38

Listenius, Nicolaus, *16th cent.*

Rvdimenta mvsicae, in gratiam studiosæ iuuentutis diligẽter comportata. A. m. Nicolao Listenio. Excvsvm Avgvstæ Vindelicorum, per Henricum Steyner, 1540.

[46] p. illus. (music) 16^{cm}.

Colophon (and full title imprint): Excvsvm Avgvstæ Vindelicorum, per Henricum Steyner, mense iulio, anno M.D.XXXX.

Signatures: A–C^{8} (last leaf blank)

Title vignette; tail-piece (A[VIII] verso)

First edition published at Wittenberg, 1533.

25-21744 ML171.L44

—— Mvsica Nicolai Listenij, ab authore denuo recognita, multisq; nouis regulis & exemplis adaucta. Vitebergae, apud Georgium Rhau. Anno. 1537.

[95] p. illus. (music) 15½^{cm}.

Signatures: A–F^{8}.

Title within ornamental border.

A revision of the author's Rudimenta musicae.

41-18759 ML171.L45

Listenius, Nicolaus—Continued.

—— Mvsica Nicolai Listenii, ab avthore denuo recognita, multisq; nouis regulis et exemplis adaucta. Norimbergae, apud Iohan. Petreium, 1549.

[86] p. illus. (music) 15cm.

Signatures: a–e^8, f^4 (last leaf blank)

22-918 ML171.L46

—— Mvsica Nicolai Listenii, ab avthore denuo recognita, multisq; nouis regulis & exemplis adaucta. Norimbergæ, apud Iohan. Petreium, 1550.

[86] p. illus. (music) 15½cm.

Signatures: a–e^8, f^4 (last leaf blank)

41-23963 ML171.L47

Locke, Matthew, 1630?–1677.

Melothesia: or, Certain general rules for playing upon a continued-bass. With a choice collection of lessons for the harpsichord and organ of all sorts: never before published. All carefully reviewed by M. Locke ... The first part. London, J. Carr, 1673.

9 p., [2] p. (music), [1] p., 84 p. (music) 12 x 23cm.

Only pt. 1 was published.

17-31238 MT49.A2L6

Observations upon a late book, entituled, An essay to the advancement of musick, &c. Written by Thomas Salmon ... By Matthew Locke ... London, Printed by W. G. and are to be sold by J. Playford, 1672.

2 p. l., 39 p. illus. (music) 16½cm.

Salmon replied to this criticism with his Vindication of An essay to the advancement of musick.

19-7359 ML432.A2S27

Lodi caratteristiche del celebre cantore signor Luigi Marchesi ... Siena, Nella stamperia di V. Pazzini Carli e figli, 1781.

x p. 20½cm.

Engraved title vignette and head-piece.

32-19108 ML420.M31S

Long, Roger, 1680–1770.

The music speech, spoken at the public commencement in Cambridge, July the 6th, 1714. By Roger Long ... 3d ed. London, T. Payne; [etc., etc., 1714?]

32 p. 21½cm.

No. 6 in a volume lettered: Musical pamphlets.

Brief Latin address, followed by a satirical poem, beginning: The humble petition of the ladies.

20-19903 ML64.M97

Loulié, Étienne.

Elements ou principes de musique, mis dans un nouvel ordre ... & divisez en trois parties. La premiere pour les enfans. La seconde pour les personnes plus avancez en âge. La troisiéme pour ceux qui sont capables de raisonner sur les principes de la musique. Avec l'estampe, la description & l'usage du chronometre ... par le moyen duquel, les compositeurs de musique pourront desormais marquer le veritable mouvement de leurs compositions, & leurs ouvrages marquez par rapport à cet instrument, se pourront executer en leur absence comme s'ils en battoient eux-mesmes la mèsure. Par m. Lovlié. Paris, C. Ballard, 1696.

2 p. l., 3–96 p. illus. (music) fold. pl. 18½^{cm}.

20–19897 MT7.A2L9

Ludus melothedicus, ou Le jeu de dez harmonique, contenant plusieurs calculs par lesquels toute personne composera differents menuets avec l'accompagnement de basse en jouant avec deux dez même sans sçavoir la musique ... Gravé par J. P. Oger ... Paris, M^{r} de la Chevardière, editeur. successeur de m^{r} le Clerc; [etc., etc., 176–?]

15 p. illus. (music) 23½ x 20^{cm}.

41–40880 MT41.L85

Lunario teatrale.

See Indice de' teatrali spettacoli.

Luneau de Boisjermain, Pierre Joseph François, 1732–1801, *editor.*

See Almanach musical, 1781–83.

Lustig, Jacob Wilhelm, 1706–1796.

Inleiding tot de muziekkunde; tweede druk: in bevalliger vormen gegooten, door Jacob Wilhelm Lustig ... Groningen, Voor den auteur, by H. Vechnerus, boekdrukker, 1771.

8 p. l., 301, [11] p. 21^{cm}.

First edition published 1751.
"Lyst van de geschriften door J. W. Lustig": p. [312]

40–15280 MT6.A2L97 1771

Lustig, Jacob Wilhelm, 1706–1796, *translator.*

See Marpurg, F. W. Aanleiding tot het clavier-speelen. 1760.

Luther, Martin, 1483–1546.

Deudsche messe vnd ord- ‖ nung Gottis ‖ diensts. ‖ Wittemberg [1526]

[47] p. 19½^{cm}.

Signatures: A–F^{4} (verso of last leaf blank)
Title within ornamental border.
Folio 47 ([Fiv])^{recto}, l. 14: ... Amen ‖ Martinus Luther ‖ Gedruckt zu Wittemberg. ‖ M.D.XXVI. ‖ Correctur. ‖ E.ij bald nach dem deudschen sanctus ist aus- ‖ gelassen dis stuck. Darnach folget die Collecten ‖ mit den segen. ‖

Luther, Martin—Continued.

Contains music, including the hymn, "Jesaia dem propheten das geschach" (Ei^{verso}–Eii^{recto})
Printed by Michael Lotther, Wittenberg.
First edition. *cf.* Luthers werke. Kritische gesammtausg. (Weimar, 1883–) v. 19 (1897) p. 60.

27–7072 ML171.L96

Lyceum der schönen künste. 1. bd. (1.–2. th.) Berlin, J. F. Unger, 1797.

1 v. in 2. front. (port., v. 2) illus. (music) 21½ x 12½^{cm}.

Supersedes "Deutschland."
Edited by J. F. Reichardt and F. von Schlegel.
No more published. N3.L9

43–31136

The **lyric** muse revived in Europe; or, A critical display of the opera in all its revolutions. London, L. Davis and C. Reymers, 1768.

1 p. l., vi, 147 p. 17^{cm}.

Mainly compiled from Dr. John Brown. V. Martinelli, and others.

27–25058 ML1704.A2L9

M. L. * *, *avocat.*

See Lacombe, Jacques, 1724–1811.

Madin, Henri, 1698–1748.

Traité, du contrepoint simple, ou du chant sur le livre. Par m.^{r} H. Madin ... Gravé par Labassée ... A Paris, Chés Au mont Parnasse [etc.] 1742.

1 p. l., 35, [1] p. illus. (music) 25½ x 21^{cm}.

38–35334 MT55.M33T76

[**Mainwaring, John**] *d.* 1807.

Georg Friedrich Håndels lebensbeschreibung, nebst einem verzeichnisse seiner ausübungswerke und deren beurtheilung; übersetzt, auch mit einigen anmerkungen, absonderlich über den hamburgischen artikel, versehen vom legations-rath Mattheson ... Hamburg, Auf kosten des übersetzers, 1761.

5 p. l., 156, [8] p. front. (port.) 17½^{cm}.

Translation of Memoirs of the life of the late George Frederic Handel.

29–9163 ML410.H13M22

Malcior, *of Worms.*

See Wollick, N. Opus Aureum. 1501.

Malcolm, Alexander, *b.* 1687.

Malcolm's Treatise of music, speculative, practical, and historical, corrected and abridged, by an eminent musician ... London, J. French, 1776.

1 p. l., 104 p. illus. (music) 22½ ^{cm}.

First edition published at Edinburgh, 1721.
"This work is neither corrected, abridged nor improved ... It consists of entire chapters taken verbatim from the original, omitting only the most useful."—Ms. note on t.-p., signed: E. H. (Edward Hodges)

MT6.A2M26

Malcolm, Alexander—Continued.

—— —— Copy 2. (*With* New musical and universal magazine, v. 1, London, 1774)

20–18780 ML4.N49

Malouin, Paul Jacques, 1701–1777, *praeses.*

... An ad sanitatem musice? [Parisiis, typis Quillau, 1743]

8 p. 24cm.

Diss.—Paris (Louis René Marteau, respondent)
Caption title.
The actual author of this dissertation was César Coste of Arles. *cf.* Fétis, F. J. Biog. univ. des musiciens. 2. éd., t. 5, p. 421.

21–7015 ML3920.A2M15

Mancini, Giovanni Battista, 1716–1800.

L'art du chant figuré de J. B. Mancini ... traduit de l'italien par M. A. Desaugiers ... A Vienne, et se trouve à Paris, chez Cailleau [etc.] 1776.

1 p. l., [v]–viij, 64 p. fold. pl. (music) 10 p. (music) 19½ cm.

An adaptation of Mancini's Pensieri, e riflessioni pratiche sopra il canto figurato (Vienna, 1774), an enlarged edition of which was published in 1777 under title: Riflessioni pratiche sul canto figurato.

21–7948 MT845.A2M34

—— Réflexions pratiques sur le chant figuré; par J. B. Mancini ... Traduites sur la 3. éd. italienne. Paris, Du Pont, l'an troisième de la république [1796]

viij, 231, [1] p., 1 l. 4 fold. pl. (music) 19½cm.

Translated by J. M. Gérard de Rayneval.

15–464 MT845.A2M4

Mancini, J. B.

• *See* Mancini, Giovanni Battista.

Manfredi, Alessandro, *translator.*

See Fux, J. J. Salita al Parnasso. 1761.

[Marcello, Benedetto] 1686–1739.

Il ‖ Teatro ‖ alla Moda ‖ o sia ‖ Metodo sicuro, e facile per ben comporre, ed esequire ‖ l'Opere Italiane in Musica all' uso moderno. ‖ Nel quale ‖ Si danno Avvertimenti utili, e necessarj a Poeti, Compo- ‖ sitori di Musica, Musici dell' uno, e dell' altro sesso, ‖ Impressarj, Suonatori, Ingegneri, e Pittori di Sce- ‖ ne, Parti buffe, Sarti, Paggi, Comparse, Suggeri- ‖ tori, Copisti, Protettori, e Madri di Virtuose, ed ‖ altre Persone appartenenti al Teatro. ‖ Dedicato ‖ dall' Autore del Libro ‖ al Compositore di esso. ‖ [*Vignette*] ‖ Stampato ne' Borghi di Belisania per Aldivi- ‖ va Licante; all' Insegna dell' Orso in Peata. ‖ Si vende nella Strada del Corallo

alla ‖ Porta del Palazzo d'Orlando ‖ E si ristamperà ogn' anno con nuova aggiunta. [Venezia, ca. 1720]

64 p. 17½ cm.
Page 16 wrongly numbered 18.
According to Tessier (Preface to his reprint, 1887) the 1st edition, mentioned in a letter of Apostolo Zeno, dated April 2, 1721.
17–1396 ML65.M25

—— Il ‖ Teatro ‖ alla Moda, ‖ o sia ‖ Metodo sicuro, e facile per ben comporre, & esequire ‖ l'Opere Italiane in Musica all' uso moderno, ‖ Nel quale ‖ Si danno Avvertimenti utili, e necessarij a Poeti, Compositori ‖ di Musica, Musici dell' uno, e dell' altro sesso, Impresarj, ‖ Suonatori, Ingegneri, e Pittori di Scene, Parti buffe, ‖ Sarti, Paggi, Comparse, Suggeritori, Copisti, ‖ Protettori, e Madri di Virtuose, & altre ‖ Persone appartenenti al Teatro. ‖ Dedicato ‖ dall' Auttore del Libro ‖ al Compositore di esso. ‖ [*Vignette*] ‖ Stampato ne Borghi di Belisania per Aldiviva ‖ Licante, all' Insegna dell' Orso in Peata. ‖ Si vende nella Strada del Corallo alla ‖ Porta del Palazzo d'Orlando. ‖ E si ristamperà ogn' anno con nuova aggiunta. ‖ [n. p., n. d.]

64 p. 17cm.
The title of this edition corresponds to that of the 2d edition as given by Tessier in the reprint of Venice, 1887, but the paging is the same as that of Tessier's 1st edition, except that p. 16 of Tessier is wrongly numbered 18.
15–11212 ML65.M26

—— Il Teatro ‖ alla Moda ‖ o sia ‖ Metodo sicuro, e facile per ben comporre, ed eseguire ‖ l'Opere Italiane in Musica all' uso moderno, ‖ Nel quale ‖ Si danno Avvertimenti utili, e necessarj a Poeti, Compositori ‖ di Musica, Musici dell' uno, e dell' altro sesso, Impresarj, ‖ Suonatori, Ingegneri, e Pittori di Scene, Parti buffe, ‖ Sarti, Paggi, Comparse, Suggeritori, Copisti, ‖ Protettori, e Madri di Virtuose, ed altre ‖ Persone appartenenti al Teatro. ‖ Dedicato ‖ dall' Auttore del Libro ‖ al Compositore di esso. ‖ [*Vignette*] ‖ Stampato ne Borghi di Belisania per Aldiviva ‖ Licante, all' Insegna dell' Orso in Peata. ‖ Si vende nella Strada del Corallo alla ‖ Porta del Palazzo d'Orlando. ‖ Come pure in Milano da Francesco Agnelli. ‖ Stampandosi ogn' anno con nuova aggiunta. [n. p., 17—]

72 p. 15½ cm.
According to Tessier this is regarded as the 3d edition, the 1st and 2d editions having appeared in 1720 or 21 and 1733 respectively.
17–1397 ML65.M27

Marchesi, Luigi, 1755–1829.

See Lodi caratteristiche del celebre cantore signor Luigi Marchesi. 1781.

Marcou, Pierre, *d. ca.* 1820.

Élemens théoriques et pratiques de musique; par m. Marcou ... A Londres, et se trouve à Paris, Chez la veuve Ballard & fils; [etc., etc.] 1782.

iv, [5]–58 p. illus. (music) 17cm.
38–35358 MT7.M19

Mariottini, Jacopo Antonio.

See Coferati, M. Scolare addottrinato. 1714.

Marlow, Isaac.

The controversie of singing brought to an end. Or, a treatise in three parts. The first is a tract on singing. The second hath some remarks on Mr. Richard Allen's book, called An essay, &c., with answers to them. And the third containeth several queries presented to divers elders and ministers, with other matters, to the baptized churches about London. By Isaac Marlow. London, Printed for the author, 1696.

3 p. l., 82, [4] p. 17^{cm}.

21–2990 BV290.M23

[Marmontel, Jean François] 1723–1799.

Essai sur les révolutions de la musique, en France. [Paris? 1777?]

1 p. l., 38 p. 20½^{cm}.

Privilege dated 19 avril 1777.
Appears also in "Memoires pour servir à l'histoire de la révolution opérée dans la musique par m. le chevalier Gluck," Naples et Paris, 1781 (p. 153–190)
Another copy in [Pièces de théâtre] PQ1213.P55 vol. 85, no. 5

34–15148 ML1727.3.M28E7

Marpurg, Friedrich Wilhelm, 1718–1795.

Aanleiding tot het clavier-speelen, volgens de hedendaagsche luisterryker manier van uitvoering; opgestelt door den beroemden Friedrich Wilhelm Marburg ... Met zeven nooten-tabula's. Uit het hoogduitsche vertaalt en met ophelderende byvoegselen voorzien door Jacob Wilhelm Lustig ... Amsteldam, J. J. Hummel, 1760.

3 p. l., 48, [2] p. VII pl. 24 x 20½^{cm}.

13–21141 MT224.A2M37

Marquet, François Nicolas, 1687–1759.

Nouvelle méthode facile et curieuse, pour connoitre le pouls par les notes de la musique, par feu m. F. N. Marquet. 2. éd., augm. de plusieurs observations et réflexions critiques, & d'une dissertation en forme de thèse sur cette méthode; d'un mémoire sur la manière de guérir la mélancolie par la musique, & de l'Éloge historique de m. Marquet. Par m. Pierre-Joseph Buchoz ... À Amsterdam, et se trouve à Paris, chez P. F. Didot, 1769.

1 p. l., vi, 216 p. 6 fold. pl. 17^{cm}.

9–5597 RC74.M3

Marteau, Louis René, *respondent.*

See Malouin, P. J., *praeses.* An ad sanitatem musice?

Martínez, Juan.

Arte. de canto chão, posta et redvzida em sua enteira perfeição, segũdo a pratica delle, muito necessaria para todo o sacerdote, pessoas q̃ hão de saber cantar. Ordenada por Ioão Mar-

tinz sacerdote, & a que mais se vsa em toda a christandade. Vay em cadahũa das regras seu exemplo apontado com as entoações. Agora de nouo reuista, & emmendada de cousas muyto necessarias, por o padre Antonio Cordeiro, sochãtre na see de Coimbra. Com licença da Santa inquisicão. [Coimbra] Por N. Carualho, impressor da Vniuersidade de Coimbra, 1612.

[80] p. diagr. 15^{cm}.

Signatures: A–E^{8}.
Initials, tail-pieces, diagram of the Guidonian hand, musical examples.
The Vasconcellos Catalogue, 1898, no. 83, mentions 9 editions of this work, in the original Spanish or in Portuguese. According to Riaño, the 1st edition was published at Alcalá de Henares in 1512 (Catalina García in his bibliography of Alcalá imprints, "Ensayo de una tipografía complutense", 1889, lists only the edition of 1532) Editions are listed of Seville, 1530, and of Coimbra, the same year.
Armorial book-plate of Sir John Stainer.

27–1417 MT860.A2M385

Martínez de Bizcargui, Gonçalo.

¶Arte de canto llano y contrapunto y canto de Organo con proporciones y modos breuemẽte compuesta y nueuamente añadida y glosada por Gonçalo martinez de Bizcargui. [*Colophon:* ¶Esta presente arte de Canto llano ... Fue impressa enla muy noble y mas leal ciudad de Burgos: por Juan de Junta. Acabose a .xj. dias del mes de Dezi bre. de .M.D.XXXV. Años]

[72] p. illus. (music) diagrs. 19½^{cm}.

Signatures: a–d^{8}, e^{4}.
Gothic type; initial; woodcut of Guidonian hand, within ornamental border, on t.-p.

20–10867 MT860.A2M38

Martini, Giovanni Battista, 1706–1784.

See Eximeno y Pujades, A. Duda ... sobre el Ensayo fundamental practico de contrapunto del m. r. p. m. fr. Juan Bautista Martini. 1797.

Martini, Jean Paul Égide, 1741–1816.

Mélopée moderne; ou, L'art du chant, réduit en principes, composé ... par m.^{r} Martini ... Cet ouvrage qui traite généralement de l'exécution de la musique, est également utile aux personnes qui apprennent á s'accompagner sur le forte-piano: on y trouvera aussi la vrai maniere d'accorder le piano et la harpe. Paris, Boyer; Lyon, Garnier [1792?]

88 p. 34^{cm}.
Original imprint (except words "A Paris") covered by label of Cochet, luthier et m^{d} de musique. At foot of p. 83: A Paris, Chez Boyer.
Engraved throughout. Title within ornamental border. At foot of t.-p.: Ecrit par Ribiere.
"Partition pour accorder les forte-piano" and "Partition pour accorder la harpe": p. 83–88.

38–35363 MT820.M2

Masson, Charles, *fl.* 1680.

Nouveau traité des regles pour la composition de la musique, par lequel on apprend à faire facilement un chant sur des paroles; à composer à 2. à 3. & à 4. parties, &c. Et à chiffrer la basse-continuë, suivant l'usage des meilleurs auteurs. Ouvrage très-utile à ceux qui joüent de l'orgue, du clavecin & du théorbe. Par. C. Masson ... 4. ed., rev. & cor. Amsterdam, E. Roger [1710?]

2 p. l., 148 p. illus. (music) 20 x 11½^{cm}. [*With* Rousseau, Jean. Methode claire, certain et facile pour aprendre à chanter la musique. 5. ed. Amsterdam [1710?]]

Signatures: 2 leaves unsigned, A–H^{8}, I^{10}.

41–26825 MT7.RS5 Miller collection

—— Nouveau traité des regles pour la composition de la musique, par lequel on apprend à faire facilement un chant sur des paroles; à composer à 2. à 3. & à 4. parties, &c. et à chiffrer la basse-continuë, suivant l'usage des meilleurs auteurs. Ouvrage trés-utile à ceux qui jouënt de l'orgue, du clavecin, &c. Par C. Masson ... 4. & nouv. ed. Paris, Impr. de J. B. C. Ballard, 1738.

4 p. l., 127, [1] p. illus. (music) 20^{cm}.

22–21544 MT40.A2M43

Mattheson, Johann, 1681–1764.

De eruditione musica, ad virum plurimum reverendum, amplissimum atque doctissimum, Joannem Christophorum Krüsike ... schediasma epistolicum Joannis Matthesonii. Accedunt ejusdem literæ ad v. c. Christophorum Friedericum Leisnerum de eodem argumento scriptæ. Hamburgi, apud Felgineri viduam, 1732.

16 p. 20½^{cm}.

First edition.

17-8873 ML63.A2M175

Der neue göttingische aber viel schlechter / als die alten lacedämonischen / urtheilende Ephorus, wegen der kirchen-music eines andern belehret von Io. Mattheson. nebst dessen angehängtem / merckwürdigen lauten-memorial ... Hamburg, In verlag des verfassers / und zu bekommen bey J. C. Kissern; [etc., etc.] 1727.

2 p. l., 124 p. 20½ x 17^{cm}.

Reply to Joachim Meyer's Unvorgreiffliche gedancken über die neulich eingerissene theatralische kirchen-music.
Caption title: Matthesonii Ephorus göttingensis.

32–5339 ML3001.M45

Sieben gespräche der Weisheit und Musik samt zwo beylagen; als die dritte dosis der panacea, mitgetheilet von Mattheson ... Hamburg, J. A. Martini, 1751.

2 p. l., [26], 207, [1] p. 17^{cm}.

"Erste beylage. Von der musik in ewigen leben": p. 145–180. "Zwote beylage. Schreiben des herrn Georg Friedrich Einike ... betreffend die Vitam musicam": p. 181–192.

35–24820 ML63.M18S5

Mattheson, Johann, 1681–1764, *editor and translator.*

See [Mainwaring, J.] Georg Friedrich Händels lebensbeschreibung.

Mauburnus, Joannes, *d.* 1502 *or* 1503.

Rosetum exercitiorum spiritualium et sacrarum meditationum. [Zwolle, Petrus Os] 1494. 2°. (30^{cm}.)

Includes a section ("Titulus quintus") on music, entitled "Chiropsalteriū", illustrated by a cut of the Guidonian hand (fol. xvi)
Campbell 1224; Hain *13995; Proctor 9144.
Ex libris Paul Schmidt. Incunabula.

—— Rosetum exercitiorum spiritualiū et sacrarum meditationum: in quo etiam habetur materia predicabilis per totius anni circulum. Recognitum penitus et auctum multis. Presertim primo et vltimo titulis: per ipsius authorem (qui dum vita manebat temporalis nominari noluit) Venerabilem patrem Joannem Mauburnum ... [*Mark of Iehan Petit*] Instauratum est hoc religiosissimus opus Impēsis Joānis parui ⁊ Joānis Scabelerij vulgo dicti wettenschire. Venditurq; ab eis sub Leone argēteo ⁊ insigni Basileeñ. in vico sancti Jacobi. [1510]

[687] p. illus., diagr. 29½^{cm}.
Colophon: Impressum est autem presens opus in inclyta parrhisiorū academia opera quidem Ascensiana: sed impensis optimorū biblyoholarū [!] Joannis parui ⁊ Johannis Scabeleri: Anno salutis nostre MDX. Ad Idus Augusti ...
Signatures: AA^6, a–s^8, t^6, v–z^8, A–Q^8, R^6, S^8, T^6, V^8 (verso of last leaf blank)
Two columns to the page; gothic type; initials; title in red and black; diagram of the harmonic hand on kiiij verso; woodcuts (musical instruments, etc.) liij–liij verso; music ("modulus seu nota hymni precedentis ...") v[i] recto.
First edition published at Basel in 1491.
25–15598 ML171.M19

[**Maugars, André**] *17th cent.*

Discovrs svr la mvsiqve d'Italie, et des opera. (*In* [Saint Glas, Pierre de] *ed.* Divers traitez d'histoire, de morale et d'eloqvence. Paris, 1672. 15^{cm}. p. 154–179)

Originally published under title: Response faite à vn curieux svr le sentiment de la mvsiqve d'Italie. Escrite à Rome le premier octobre 1639. [Paris? 1639?]
AC20.S3

[Mayeur de Saint Paul, François Marie] 1758–1818.

Le vol plus haut, ou L'espion des principaux théatres de la capitale; contenant une histoire abrégée des acteurs & actrices de ces mêmes théâtres, enrichie d'observations philosophiques & d'anecdotes récréatives. Dédié aux amateurs ... A Memphis, chez Sincere, libraire réfugié au Puits de la Vérité. [Paris] 1784.

viij, [9]–142 p. 17½^{cm}.
"Je ne ... présente que l'histoire du Concert spirituel & de l'Opéra."—Avis de l'éditeur.
This piece is evidently by the same authors as "Le chroniqueur désœuvré" (Mayeur de Saint Paul, Thévenot de Morande, and Poultier d'Elmotte) It has been attributed to the actor Dumont, author of "Le désœuvré mis en œuvre", a work opposed to the other two. *cf.* Lacroix, Bibl. Soleinne.
26-19683 ML1727.3.A2M29

Meloni, Annibale, *16th cent., supposed author.*
See [Bottrigari, E.] Il Desiderio. 1594.

Memoirs of Mrs. Billington, from her birth: containing a variety of matter, ludicrous, theatrical, musical, and ——; with copies of several original letters, now in the possession of the publisher, written by Mrs. Billington, to her mother, the late Mrs. Weichsel: a dedication; and a prefatory address ... London, J. Ridgway, 1792.

4 p. l., xv, 78 p. 23cm.

A scurrilous attack upon Mrs. Billington.
Imperfect: wanting portrait.

5–42735 ML420.A2B56

Merbach, George Friedrich.

Clavierschule für kinder, von George Friedrich Merbach. Nebst einer kupferplatte. Leipzig, Zu finden bey dem verfasser, 1782.

2 p. l., 55 (*i. e.* 61), [3] p. pl. (music) 21 x 26cm.

Page 61 incorrectly numbered 55.

36–23937 MT746.M55

Mersenne, Marin, 1588–1648.

F. Marini Mersenni ... Qvæstiones celeberrimæ in Genesim, cvm accvrata textvs explicatione. In hoc volvmine athei, et deistæ impvgnantvr, & expugnantur, & Vvlgata editio ab hæreticorum calumnijs vindicatur. Græcorum, & Hebræorum musica instauratur. Francisci Georgii Veneti cabalistica dogmata fvsè refellvntvr, quæ passim in illivs Problematibvs habentvr. Opvs theologis, philosophis, medicis, iurisconsultis, mathematicis, musicis verò, & catoptricis præsertim vtile. Cum indice quadruplici, videlicet locorum Scripturæ Sacræ, quæ in toto libro explicantur, concionatorio, quæstionum, & rerum quæ passim agitantur. Lvtetiæ Parisiorvm, sumptibus Sebastiani Cramoisy, 1623.

12 p. l., 1916 (*i. e.* 1936) col., 1 l., [36] p., 2 l., 450 (*i. e.* 440) col. illus. (incl. music) diagrs. 36cm.

Title in red and black. Cramoisy's device on t.-p.
Numbering of columns irregular, some leaves being numbered as pages: last column numbered 450 instead of 440. One unnumbered leaf, "Errata potiora" of col. 1–1828, inserted after col. 1827–8.
Commentary on chapters I–VI only. The 2d part was never published: the manuscript is preserved in the Bibliothèque nationale (Fonds latin nos. 17261–2)
"Qvæstio LVI. Qvænam fverint instrvmenta harmonica, quibus tam Hebræi, quàm Græci, cæteræque nationes vtuntur, aut etiam antiquitus vtebantur": col. 1515–1530.
"Quæstio [LVII] De vi mvsicæ tvm antiqvorvm, tum nostræ" (col. 1530–1712) includes an account of the Académie de musique et de poésie founded by J. A. de Baïf and Thibault de Courville.
"Paralipomena ... ea, quæ in quæstione de musica omissa sunt" (col. 1853–1916) include part of the 4th "cercle" of La Galliade, a didactic poem by Guy Le Fèvre de La Boderie, first published at Paris in 1578, and the first edition of the Εἰσαγωγὴ [τέχνης μουσικῆς] Βακχείου τοῦ γέροντος.
Contemporary armorial binding (arms of Mathieu Molé, seigneur de Champlâtreux, 1584–1656, stamped in gold on front and back covers) Book-plates of the Rev. Jonathan Boucher, A.M., and of Wm. Hayman Cummings.

22–12666 BS1235.M43

Méthode pour apprendre a lire les notes sur toutes les clefs ... Paris, Lecomte [etc.] 1788.

1 p. l., 23 p. fold. pl. 20cm.

Ms. notes.

13-24961 MT35.A2M4

Methode pour aprendre a jouër de la guitarre par don * * * ... Paris, Le Menu; Madrid, J. Guerrero [ca. 1750?]

1 p. l., 30 p. 1 illus. 27 x 21cm.

"Gravé par M.elle Vendôme."
"Premier[-troisieme] duo pour la guitarre": p. 22–30.

26-22260 MT582.A2M6

[**Meusnier de Querlon, Anne Gabriel**] 1702–1780.

Reglement pour l'Opera de Paris. Avec des nottes [*sic*] historiques. A Utopie, chez Thomas Morus. [Paris] 1743.

1 p. l., 68 p. 16cm.

Engraved t.-p.
Also published under title: Le code lyrique ([Paris] 1743)
"Point de vue de l'Opera. Fragment anonyme. En forme de découpure." (By Bernis): p. 7–31.
Book-plate of Edmond de Goncourt.

41-25465 ML1727.8.P2M58

Meyer, Joachim, 1661–1732.

See Mattheson, J. Der neue göttingische ... Ephorus. 1727.

Mézières, Eugene Eléonor de Béthisy, *marquis* de, 1709–1782.

Effets de l'air sur le corps humain.

See Béthisy, Jean Laurent de, *supposed author.*

Milioni, Pietro, *17th cent.*

Corona del primo, secondo, e terzo libro d'intavolatvra di chitarra spagnola di Pietro Millioni. Nuouamente stampata dal medesimo con l'accrescimento di molte lettere false per poter sonar sonate senza mai far lettere ordinarie. Vna regola per imparar' il modo d'accordare dodici chitarre per poterle sonare insieme in concerto ciascheduna per differente chiaue, ouero lettera; & anco l'alfabeto, & accordatura per il chitarrino, ouero chitarra italiana. Roma, G. Facciotti, 1631.

62 p. 1 illus. 10½ x 16½cm.

29-9157 MT582.M7C7

[**Milizia, Francesco**] 1725–1798.

Del teatro. Venezia, Giambatista Pasquali, 1773.

viij, 100 p. vi fold. pl. (plans) 25½cm.

Engraved title vignette (printer's device)
Dedication signed: Giambatista Pasquali.
First edition published 1771. *cf.* Pref. According to Melzi (Diz. di opere anon. e pseudon. III, 129) the 1st edition appeared in 1772 at Rome. There were several other editions, including one entitled "Discorso sul teatro" (Venice, 1789) and one, published under the author's name, entitled "Trattato completo, formale e materiale del teatro" (Venice, 1794)
"Dell' opera in musica," "Dell' argomento dell' opera," etc.: p. 32–52.

25-25489 PN1654.M5 1773

Milizia, Francesco—Continued.

—— Trattato completo, formale e materiale del teatro, di Francesco Milizia. Venezia, Stamperia di P. q. G. B. Pasquali, 1794.

104 p. 6 fold. pl. (plans) 22 x 17cm.

Engraved title vignette (printer's device)
"Dell' opera in musica," "Dell' argomento dell' opera," etc.: p. 38–58.
Book-plate of James E. Matthew.

9–14651 PN1654.M5 1794

Miller, Edward, 1731–1807.

Thoughts on the present performance of psalmody in the Established church of England. Addressed to the clergy. By Edward Miller ... London, Printed for W. Miller, 1791.

2 p. l., 40 p. 20cm.

20–10864 ML3166.A2M45

Millet, I.

See Millet, Jean, *ca.* 1620–*ca.* 1682.

Millet, Jean, *ca.* 1620–*ca.* 1682.

Directoire dv chant gregorien. Par I. Millet ... Lyon, Iean Gregoire, 1666.

6 p. l., 176, [4] p. illus. (music) 23½ x 17½cm.

24–27858 M2148.7.M63

Millioni, Pietro.

See Milioni, Pietro, *17th cent.*

[Minguet é Irol, Pablo] *d.* 1801?

Reglas, y advertencias generales que enseñan el modo de tañer todos los instrumentos mejores, y mas usuales, como son la guitarra, tiple, vandola, cythara, clavicordio, organo, harpa, psalterio, bandurria, violin, flauta travesera, flauta dulce, y la flautilla, con varios tañidos, danzas, contradanzas, y otras cosas semejantes ... [Madrid, El autor? 1774?]

[58] p. front., 29 engr. pl. (incl. music) 14½ x 20cm.

Contains a general introduction ("Indice, y explicacion de toda la obra") and 6 parts, each with special title-page bearing author's name:
(1) Reglas, y advertencias generales para tañer la guitarra, tiple, y vandola ... Compuestas, y corr. en esta ultima impresion por Pablo Minguet y Yrol, gravador de sellos, laminas, firmas, y otras cosas. Madrid, Impr. del dicho autor, 1774. ([16] p. 10 pl.)
(2) Reglas ... para acompañar ... Madrid, J. Ibarra [n. d.] ([10] p. 9 pl.)
(3) Reglas ... para tañer el psalterio ... Madrid, J. Ibarra, 1754. ([8] p. 2 pl.)
(4) Reglas ... para tañer el bandurria ... Madrid, J. Ibarra, [n. d.] ([8] p. 1 pl.)
(5) Reglas ... para tañer el violin ... Madrid, J. Ibarra [n. d.] ([8] p. 2 pl.)
(6) Reglas ... para tañer la flauta traversera, la flauta dulce, y la flautilla ... Madrid, Impr. de J. Ibarra, 1754. ([4] p. 3 pl.)
Introduction and part 3 are the same as in another Library of Congress copy, which contains parts 1 to 4 only.

MT582.M32 Miller collection

Monnet, Jean, 1703–1785.

Supplement au Roman comique [de Scarron], ou Mémoires pour servir à la vie de Jean Monnet, ci-devant directeur de l'Opéra-comique à Paris, de l'Opéra de Lyon, & d'une Comédie françoise à Londres. Ecrits par lui-même ... Londres, 1772.

2 v. front. (port.) 17½cm.
18–12283 ML429.M67 1772

Monserrate, Andrés de.

Arte breve, y compendiosa de las dificvltades qve se ofrecen en la mvsica practica del canto llano ... Compvesta por Andres de Monserrate ... Valencia, P. P. Mey, 1614.

123, [1] p. illus. (music) 21½cm.
Signatures: A–G⁸, H⁶.
Title vignette (woodcut of the Virgin of Monserrat)
25–21740 MT860.A2M6

Morabin, Jacques, 1687–1762.

See [Châteauneuf, F. de Castagnères, *abbé de*] Dialogue sur la musique des anciens. 1735.

Moraes Pedroso, Manuel de.

Compendio musico, ou Arte abbreviada em que se contèm as regras .mais necessarias da cantoria, acompanhamento, e contrapunto ... Por Manoel de Moraes Pedroso ... Porto, Na officina de A. A. Ribeiro Guimaraens, 1769.

2 p. l., 47 p. illus. (music) 19½cm.
25–21737 MT40.A2M84

Morande, Charles Thévenot de, *b.* 1748, *joint author.*

See [Mayeur de Saint Paul, F. M.] Le vol plus haut.

Morland, *Sir* **Samuel,** *bart.*, 1625–1695.

Tuba stentoro-phonica, an instrument of excellent use, as well at sea, as at land; invented and variously experimented in the year 1670. And humbly presented to the Kings Most Excellent Majesty Charles II. In the year 1671. By S. Morland. The instruments (or speaking-trumpets) of all sizes and dimensions, are made and sold by Mr. Simon Beal, one of His Majesties trumpˢ: in Suffolk-street. London, Printed by W. Godbid, and are to be sold by M. Pitt, 1671.

1 p. l., 14 p. front. (port.) illus., diagrs. 30½cm.
41–26615 ML990.T8M6 1671. Miller collection

—— ——— [Another issue] London, Printed by W. Godbid, and are to be sold by M. Pitt, 1672.

1 p. l., 14 p. illus., diagrs. 30½cm.
18–8061 ML990.T8M6 1672

[Mott, Hermann]

... Musices choralis medulla; siue, Totius cantus gregoriani succincta ac fundamentalis traditio. Coloniæ, apud Wilhelm Friessem, 1670.

3 p. l., 160 (*i. e.* 150) 88 p. 12 x 7^{cm}.

Engraved t.-p., with ornamental border.
Error in paging: nos. 102–111 omitted.
Dedication signed: F. Hermannus Mott.
"Hymnus in festo s. Petri de Alcantara": 1 leaf inserted after p. 45, 1st group of pages.
"Processionale ad normam missalis ac ritualis, auctoritate apostolica reformatorum concinnatum. In usum FF. minorum recollectorum": 88 p. at end.

35–21832 MT860.M79M8

—— Musices choralis medulla, sive Cantus gregoriani fundamentalis traditio, una cum tonis communibus, hymnis, antiphonis, lectione mensali, &c. Ad usum Fratrum minorum strictioris observantiæ, provinciæ Saxoniæ S. Crucis, ordinis seraphici patris S. Francisci. Paderbornæ, typis Joachimi Friderici Buch, 1714.

1 p. l., 146, 92, 4 p. 13½ x 7½^{cm}.

"Processionale ad normam missalis ac ritualis, auctoritate apostolica reformatorum concinnatum. In usum FF. minorum strictioris observantiæ": 92 p. at end.

9–11093 Revised MT860.M79M8 1714

Motz, Georg, 1653–1733.

Die vertheidigte kirchen-music, oder Klar und deutlicher beweis/ welcher gestalten hr. m. Christian Gerber ... in seinem buch/ welches er Unerkandte sûnden der welt nennet/In dem LXXXI. cap. da er von dem missbrauch der kirchen-music geschrieben/zu verwerfung der musicalischen harmonie und bestraffung der kirchen-music zu weit gegangen ... Von Georgio Motzen ... [Tilsit?] 1703.

5 p. l., 3–264 p. 1 illus. (music) diagr. 17½ x 10^{cm}.

A continuation, "Abgenöthigte fortsetzung", was published in 1708.
Book-plate: Carl Gottlob Stoll. Org. in Schleiz.

29–28717 ML3001.M7

Moubach, Abraham, *translator.*

See Hottetterre, J. Grond-beginselen over de behandeling van de dwars-fluit. 1728.

Mozart, Leopold, 1719–1787.

Leopold Mozarts ... Grûndliche violinschule, mit vier kupfertafeln und einer tabelle. 3. verm. aufl. Augsburg, J. J. Lotter und sohn, 1787.

3 p. l., 268, [8] p. front. (port.) illus. (music) 4 pl. (1 fold.: music) 20½ x 15½^{cm}.

First published in 1756 under title: Versuch einer gründlichen violinschule.

41–18183 MT262.M925

Mozart, Leopold—Continued.

——— ... Grondig onderwys in het behandelen der viool, ontworpen door Leopold Mozart ... Met 4 konst-plaaten en een tafel van de regelen der strykmanier enz. voorzien. Haerlem, J. Enschede, 1766.

10 p. l., 259 p. front. (port.) illus. (incl. music) 3 pl., tab. 27 x 21^{cm}.

Translation of Versuch einer gründlichen violinschule.
Second edition; 1st edition published in 1756.
Imperfect: table wanting, margin of last leaf trimmed.

20–724 MT262.M95

Müller, Heinrich, 1631–1675.

Hymnologia sacra, das ist, d. Heinrich Müllers ... zehen andächtige Betrachtungen von geistlichen liedern, nebst einer besondern vorrede von dem so genannten Gregorius-fest und liedern, aufs neue heraus gegeben von Johann Caspar Wetzeln ... Nürnberg, J. D. Taubers sel. erben, 1728.

47, [1], 160, [8] p. 17½^{cm}.

The "Betrachtungen" are reprinted from Müller's "Geistliche seelenmusik", the 1st edition of which appeared in 1659. *cf.* Vorrede.

29–28718 ML3186.M8

Musagetes, Volupius Decorus, *pseud.*

See Schoensleder, Wolfgang, 1570–1651.

Muscovius, Johann, 1635–1695.

Gestraffter missbrauch der kirchen-music / und kirchhöfe / aus Gottes wort zur warnung und besserung vorgestellet durch Johannem Muscovium, pastorem primarium und inspectorem der kirchen und schulen in Lauben [!] [Lauban] Gedruckt im jahr 1694.

110, [2] p. 16½^{cm}.

"Lauben", on t.-p., is a misprint for "Lauban". *cf.* Errata.
"Gegen Christn. Schiff gerichtet."—Eitner, Quellen-lex. (*cf.* also Gondolatsch, Ein oberlausitzer beitrag zum streit um die evangelische kirchenmusik (Zeitsch. f. musikwissenschaft, Feb. 1932, p. 278–90)

29–28716 ML3001.M8

The **Musical** library and universal magazine of harmony.

See Heck, J. C.

The **Musical** magazine.

See The New musical and universal magazine.

Musicalische neu-erbauete schäfferey / oder Keusche liebes-beschreibung, von der verliebten nymfen Amaena vnd von jhrem lobwürdigem schäffer Amandvs. Auffs neue übersehen / etwas in der gebundenen rede corrigiret / mit unterschiedlichen sententien und sprichwörtern vermehret / vñ die darin befindende oden mit neuen melodien / nach anbegehren etlicher musicalischen freunde / beseelet von einem sonderlichen liebhaber der teutschen poesie / und der edlen musike / Nebenst angehenckter kurtzen anleitung / wie man anmuthige teutsche brieffe / nach heutigem gebrauch / recht zierlich / und kurtz stellen könne. Königsberg, Bey P. Håndeln [1641?]

Musicalische neu-erbauete schäfferey—Continued.

4 p. l., 306, [58] p. 16cm.

Dedication signed: G. C. V. G., A. S. D. D. sonst geheissen Schindschersitzky.

The "Kurtze anleitung wie anmutige, teutsche brieffe ... zu stellen" has special t.-p.

Added t.-p., engr.: Newe musicalische schafferey, oder Keusche liebes beschreibungh, von der verliebten nimfen Amœna vnd dem lobwûrdigen schâffer Amandvs ...

12–78 ML3925.A2M9

Musikalische korrespondenz der Teutschen filarmonischen gesellschaft ... 7. julius 1790–28. dez. 1791. Speier, Expedizion dieser Musikal. korrespondenz [1790–91]

2 v. 19½–23cm.

Edited by H. P. C. Bossler.

Preceded by Musicalische real-zeitung (July 1788–June 1790)

Published July 7, 1790–Dec. 26, 1792. Library of Congress set wants all of 1792.

—— Notenblâtter zur Musikalischen korrespondenz der Teutschen filarmonischen gesellschaft. Speier, 1790–91.

2 v. 19½–23cm.

Library of Congress set wants 1792.

ML4.M48

Musikalische nachrichten und anmerkungen. [1.–4. jahrg.]; 1. julius 1776–24. dez. 1770. Leipzig, Im verlag der zeitungs-expedition, 1766–70.

4 v. 24x19cm. weekly.

Each quarter year has title-page.

Includes music.

Title varies:

July 1766–Dec. 1769, Wôchentliche nachrichten und anmerkungen die musik betreffend.

Jan.–Dec., 1770, Musikalische nachrichten und anmerkungen.

Edited by J. A. Hiller.

Vol. 1 issued July 1766–June 1767; v. 2, July 1767–June 1768; v. 3, July 1768–June 1769, with "Anhang", July–Dec. 1769; v. 4, Jan.–Dec. 1770. No more published.

Library of Congress set incomplete: v. 2 wanting.

12–18593 Revised ML4.M47

Musikalischer almanach auf das jahr 1784. Freyburg [1784?]

14 p. l., [35]–144 p. front. 15½cm.

Added t.-p.: Musikalisches taschenbuch auf das jahr 1784.

Ascribed to Karl Ludwig Junker.

Two previous volumes were published, for 1782 and 1783 respectively.

The almanac for 1783 has title: Musikalischer und kûnstler-almanach auf das jahr 1783.

ML20.M62

Musikalisches taschenbuch auf das jahr 1784.

See Musikalischer almanach auf das jahr 1784.

Musikgesellschaft zur Deutschen schule, *Zürich.*

See NEUJAHRSGESCHENK an die zürcherische jugend.

N. P.

See POISSON, NICOLAS JOSEPH, 1637–1710.

Naish, Thomas, *d.* 1755.

A sermon preach'd at the cathedral church of Sarum, Novemb. 22. 1700. Before a society of lovers of musick. By Thomas Naish ... London, Awnsham and J. Churchill, 1701.

2 p. l., 28 p. 19½cm.

36-32697 ML64.N3S4

A sermon preach'd at the cathedral church of Sarum, November the 30th, 1726. Being the anniversary day appointed for the meeting of the Society of lovers of musick. By Thomas Naish ... London, J. Lacy; [etc., etc.] 1726.

vi, 7–23 p. incl. front. 24cm.

20-19899 ML64.N14

Nares, James, 1715–1783.

A concise, and easy treatise on singing, addressed to the delettanti in music, who are desirous of performing duets, or any vocal music in parts ... with a set of English duets for beginners, by Dr. Nares ... London, Printed for the author, and sold by J. Preston [178–?]

1 p. l., 2–33 p. 26½ x 36cm.

Engraved throughout.

ca 17-806 Unrev'd MT885.N28

Il principio, or A regular introduction to playing on the harpsichord or organ, by Dr. Nares ... London, Welcker [1759?]

2 p. l., 2–35 p. 24 x 33½cm.

Engraved throughout.
Music: p. 2–35.

ca 17-807 Unrev'd MT243.A2N2

A treatise on singing in which is exhibited and explained by examples all the known rules of solmisation, or learning to sing by notes with directions for the delivery & management of the voice. drawn from observations on nature as well as art. highly usefull in all societies where singing by notes is necessary, being adapted to make that study easy & clear, by Dr. Nares ... London, Printed by Longman and Broderip [ca. 1780?]

1 p. l., 40 p. 18 x 26cm.

Engraved throughout.

17-17453 MT830.A2N2

[Neufville de Brunaubois-Montador, Jean Florent Joseph de] *b.* 1707.

Lettre au sujet de la rentrée de la demoiselle Le Maure a l'Opera, ecrite a une dame de province par un solitaire de Paris, avec une Parodie de la quatriéme scene du troisiéme acte de Zaïre; et quelques pieces en vers sur le même sujet. Bruxelles, 1740.

47 p. 15½cm.
42–6137 ML1727.3.N28L3

Neujahrsgeschenk ab dem Musiksaal an die zûrchersche jugend. 1778–1812. [Zûrich, 1778]–1812.

35 no. in 2 v. plates. 22½–25cm.
Preceded by Musicalische neu-jahrs-gedichte. 1685–1777.
Title varies:
1778–83, Neujahrsgeschenk ab dem Musiksaal an die zûrchersche jugend. Schweizerscenen. 1.–6. stûck.
1784–89, ——— Zûrcher-gegenden. 1.–6. stûck.
1790–98, Gesânge zur beförderung vaterlândischer tugend. Neujahrsgeschenk ab dem Musiksaal an die zûrcherische jugend. 1.–9. stûck.
1799–1812, no general title. (Imprint: Zûrich, Gedr. bey D. Bûrkli) 1802, subtitle Neujahrsgeschenk; 1803–12, Geschenk fûr die zûrchersche jugend von der Gesellschaft auf dem Musiksaal ...
1778–89, 12 no. unpaged. 24 x 30cm. Vignette on each t.-p.
1790–1812, 23 no. continuously paged (184 p.), each accompanied by an unnumbered plate.
In 1812 the "Gesellschaft auf dem Musiksaal" and the "Musik-gesellschaft zur Deutschen schule" united to form the "Allgemeine musikgesellschaft", and a new publication was begun in 1813 under title: Neujahrsgeschenk an die zûrcherische jugend, von der Allgemeinen musik-gesellschaft in Zûrich.
10–10100 ML5.N46

Neujahrsgeschenk an die zûrcherische jugend, von der Musik-gesellschaft zur Deutschen-schule in Zûrich. 1713–1812. [Zûrich, 1713–1812]

100 no. in 4 v. plates. 18–22cm.
Issued as follows:
1713–79, (No general title) "Vorgestellt von der Music-gesellschafft ab dem Music-saal auf der Teutschen schul in Zûrich: der lieben jugend daselbsten verehrt." 67 no., continuously paged (538 p.) each accompanied by a numbered plate.
1780–83. Neüjahrsgeschenk für die vaterländische jugend von der Musikgesellschaft auf der Teütschen schule in Zürich. 4 no. 19½ x 24cm. Engr. t.-p.
1784–1800, National-kinderlieder fûr di zûrchersche jugend. 1.–17. stûck. Zûrich, Gedr. bey D. Bûrkli, 1784–1800. 17 no. continuously paged (136 p.). 18 x 22cm. Each number has title vignette.
1801–04, Neujahrs-geschenk fûr die zûrchersche jugend von der Musikgesellschaft ab der Deutschen schule. Zûrich, Gedr. bey D. Bûrkli, 1801–04. 4 no. continuously paged (31, [1] p.), each accompanied by a plate.
Bound with National-kinderlieder, 1784–1800.
1805–11, Vâter-tugenden ... Geschenk an die zûrchersche jugend von der Musik-gesellschaft der Deutschen schule. Zûrich, Gedr. bey D. Bûrkli, 1805–11. 7 no. continuously paged (56 p.) No. 1 has title vignette; no. 2–7 each accompanied by a plate.
1812, Neujahrsgeschenk an die zûrcherische jugend von der Musik-gesellschaft zur Deutschen-schule in Zûrich. cover-title, 5, [2] p. pl. (Bound with Vâter-tugenden, 1805–11.
10–10099 ML5.N47

Neusiedler, Hans, 1508 *or* 9–1563.

Ein Newgeordent Kůnstlich Lau- ‖ tenbuch / In zwentheyl getheylt. Der erst fůr die anfahenden ‖ Schuler / die aus rechter kunst vnd grundt nach der Tabulatur / sich one ‖ einichen Meyster darin zuůben haben / durch ein leicht Exempel dieser ‖ punctlein . .. . wohin man mit einem yedẽ finger recht greiffen ‖ sol. Weyter ist angezeigt / wie mã die Tabulatur auch die men / sur / vñ die gantz Application recht grundtlich lernen vñ versteen sol. ‖ Im andern theyl sein begriffen / vil ausserlessner kunstreicher stuck / ‖ von Fantaseyen / Preambeln / Psalmen vnd Muteten / die von den Hochberůmb- ‖ ten vñ besten Organisten / als einen schatz gehalten / die sein mit sonderm fleiss auff ‖ die Organistich art gemacht vnd colorirt / fůr die geůbten vnd erfarnen di- ‖ ser kunst / auff die Lauten dargeben. Dergleichen vormals nie im ‖ Truck / Aber yetzo durch mich Hansen Newsidler Lutinisten ‖ vnd Bůrger zu Nůrnberg / offenlich aussgangen. [1. th.] ‖ Mit Rôm. Keys. vnd Kônigk. Ma. freyheit / in ‖ funff iaren nit nach zu trucken / begnadet. [Nůrnberg, 1536]

[171] p. 1 illus., double pl. 15½ x 20½cm.

Colophon (pt. 1) : Getruckt zu Nurmberg bey Johan Petreio / durch angebung vnd ‖ verlegung / Hansen Neusidler Lutinisten / bürtig võ Pressburck ‖ jetzt bůrger zu Nurmburg. Anno Tausent funff ‖ hundert vñ sechs vnd dreyssig.

Signatures: a-x⁴, 2 l. (double pl.), 2 l. (Last 4 leaves unsigned)

Library of Congress copy incomplete: v. 2 wanting.

30–16913 MT640.N3

New and complete instructions for the oboe or hoboy.

See The COMPLEAT tutor for the hautboy.

New and compleat instructions for the violin.

See GEMINIANI, F.

New instructions for playing the harpsichord, piano-forte or spinnet, wherein the Italian manner of fingering is explained by variety of examples. Also concise rules for playing thorough bass, to which is added a collection of choice lessons, marches, airs, songs, &c. Compiled by the most eminent masters for the use of beginners. The most approved method of tuning & a dictionary explaining such words as generally occur in music ... London, Printed & sold at A. Bland's music warehouse [1790?]

1 p. l., 36 p. 2 pl. (1 fold.) 18 x 25cm.

Engraved throughout.

41–10517 MT222.N58

See also The COMPLEAT tutor for the harpsichord.

New instructions for the German flute.

See COMPLEAT instructions for the German flute.

New instructions for the violin.

See GEMINIANI, F.

The **New** musical and universal magazine. Consisting of the most favourite songs, airs, &c., as performed at all public places, adapted for the G. flute, violin, guitar, and harpsichord; also is included ... pages of letter press, of amusing and agreeable subjects. Calculated for the lady, gentleman and musician. v. 1–3; Sept. 1774–[1777?] London, Printed for R. Snagg [etc., 1774–77?]

3 v. in 2. 24½ cm.

Title-pages and music engraved.
Running title of "Literary part", v. 1: The Musical magazine.
Vol. 1 (printed for R. Snagg) was issued monthly from Sept. 1774 to Dec. 1775; v. 2–3 (printed for I. (*i. e.* J.) French) are undated. In Library of Congress set, "letter press" is wanting in v. 2–3.
With v. 1 is bound Alexander Malcolm's Treatise of music (London, 1776) which appears to have been issued with the magazine. *cf.* Kidson, British music publishers (London [1900]) p. 51.

ca 14–588 Unrev'd ML4.N49

Newes from Pauls: containing a relation of the angry disputation betwixt the two church-quarrellers, Orange-Tawnie and Purple: being a contention about the lawfulnesse or unlawfulnesse of organs and other ceremonies. London, Printed in the yeer of discord, 1642.

1 p. l., 6 p. 19 cm.

20–5440 ML3001.N37

Newte, John, 1655?–1716.

The lawfulness and use of organs in the Christian church. Asserted in a sermon preach'd at Tiverton in the county of Devon upon the 13th of September, 1696. On occasion of an organ's being erected in that parish-church. By John Newte ... 2d ed. London, Printed by F. Collins and are to be sold by W. Rogers; [etc., etc.] 1701.

2 p. l., 31 p. 20½ cm.

17–31230 ML3001.N38

See also Dodwell, Henry. A Treatise concerning the lawfulness of instrumental musick.
A letter to a friend in the country, concerning the use of instrumental musick in the worship of God.

Newton, John, *b.* 1712.

The natural, moral, and divine influences of musick. A sermon preach'd in the Cathedral-church of Gloucester, at the anniversary meeting of the choirs of Gloucester, Worcester, and Hereford, September 14, 1748. Published at their joint request. By John Newton ... London, E. Cave; [etc., etc., 1748]

34 p. 18 cm.

20–14644 ML3001.N39

Niedt, Friedrich Erhardt, 1674–1717.

... Musicalisches A B C. Zum nutzen der lehr- und lernenden. Hamburg, Bei B. Schillern, 1708.

1 p. l., [26], 5–112 p. illus. (music) 18 x 22½cm.

Signatures: 1 leaf (t.-p.) unsigned, †⁴, ††⁴, †††⁴, A–O⁴ (A₁ wanting)
Contains (p. 35–108) several arias by Niedt, some with oboe obligato and basso continuo.

41–40869 MT7.N67M8

Niger, Franciscus.

Grammatica brevis. Venetiis, Theodorus Herbipolensis, 1480.

247 l. 8° (21cm)

fol. 1 (a[i]) recto–fol. 3 (a iii) recto, line 6, dedicatory letter headed: P. FRANCISCVS NIGER ... LEONARDO BOTTAE ... FOELICITATEM. fol. 3 (a iii) recto, line 7, caption of grammar: P. FRANCISCI NIGRI. A. VENETI sa ‖ cerdotis: artiūq; doctoris: breuis grāmatica ad ‖ splēdidissimū eqtē leonardū bottā ... fol. 247 ([dd vi]) recto, line 17: Santritter helbronna genitus de gente ioannes ‖ Lucilius: prompsit grammata docta nigri. ‖ Herbipolisq; satus: socio sudore: lacunis. ‖ Hoc uenetis françus fert theodorus opus. ‖ ANNO SALVTIS, M.CCCC.LXXX. XII. ‖ CAL. APRIL. Impressū ē hoc opꝰ VENETIIS ‖ DVCE VIRTVTE & COMITE FORTVNA. ‖

Signatures: a–i⁸, k⁹, l–s⁸, s–z⁸, ɔ⁸, &⁸, ꝶ⁸, aa–cc⁸, dd⁶ (d [viii] signed d ii; sig. ɔ and sig. & transposed) Without pagination or catchwords.

Five musical examples (leaves 199–201, sig. ɔ[vi]–ɔ[viii]), illustrating the section "Harmonia", are probably the oldest specimen of measured music printed from type. The notes are printed without the staff. *cf.* J. Mantuani, Über den beginn des notendruckes (Wien, 1901); C. Wendel, Aus der wiegenzeit des notendruckes (Centralblatt für bibliothekswesen XIX, 1902, p. 569–581)

Hain *11858; Proctor 4498; Panzer III, p. 157, no. 452; Brit. mus.; Pinelli cat. III, no. 7375.

In ms. on fly-leaf: Pinelli Appendix. Ven. 1480, 12th Apr.—5s. 6d. M. Wodhull, Feb. 26th, 1790.

ML171.N4

Nislen, Tobias, *translator.*

See KIRCHER, A. Neue hall- und thon-kunst. 1684.

Noverre, Jean Georges, 1727–1810.

The works of Monsieur Noverre, translated from the French ... London, G. Robinson; [etc., etc., 1782]–83.

3 v. front. (port.) 21½cm.

CONTENTS.—v. 1–2. An essay on the art of dancing.—v. 3. The Danaides. Rinaldo and Armida. Adela of Ponthieu. The Graces. The Horatii and Curiatii. Agamemnon revenged. Apelles and Campaspe, or, The self-conquest of Alexander. The amours of Venus. Alceste.

12–18375 Revised ML3858.N94

Of the use and abuse of music, particularly the music of the choir. By a friend to church-music ... [n. p.] 1753.

30 p. 16½cm.

20–14645 ML3001.O3

Orlando, Matteo, *bishop,* 1610–1695.

See CARMELITES. Directorium chori. 1668.

Oropesa, Tomás de Iriarte y
See Iriarte y Oropesa, Tomás de, 1750–1791.

P., N.
See Poisson, Nicolas Joseph, 1637–1710.

Päminger, Leonhard, 1495–1567.
See Päminger, S. Epitaphia Leonarti Pamingeri.

Päminger, Sophonias, 1526–1603.
Epitaphia Leonarti Pamingeri Aschaviensis, viri pietate, ervditione, et virtute præstantis, musici clariss. Patauij in finibus Bauariæ, ad d. Nicolaum secretarij, piè ibidem defuncti, & sepulti, a Sophonia Pamingero Patauino, Leonarti filio, & quibusdam reuerendis, clariss. pijs, ac eruditis viris scripta ... [Ratisponæ? 1568?]
[51] p. woodcut (port.) 18cm.
Signatures: A–F⁴, G² (verso of last leaf blank)
Portrait of L. Päminger on G[ij] recto.
Preface dated: Ratisponæ pridie calend. augusti, anno M.D.LXVIII.
25-21741 ML171.P25

Paisiello, Giovanni, 1741–1816.
Regole per bene accompagnare il partimento; o sia, Il basso fondamentale sopra il cembalo, del signor maestro Giovanni Paisiello. Composte per Sua Altezza imperiale la gran duchessa di tutte le Russie. [S. Pietroburgo] Печатано въ Типографїи Морскаго шляхетнаго кадетскаго корпуса, 1782.
60 p. 27 x 36cm.
22-11232 MT49.A2P14

Paminger, Sophonias.
See Päminger, Sophonias, 1526–1603.

Pancrace, *archevêque de Cythéropolis et patriarche de l'Opéra, pseud.*
See Chevrier, François Antoine, 1721–1762.

Paris. Académie royale de musique.
Au corps législatif sur l'Opera, autrement dit le Théatre des arts. [Paris? 178–?]
4 p. 21cm.
Caption title.
Signed: Liébaud.
ML1727.3.L69A9

Compte rendu au public, des conditions auxquelles les administrateurs du Théâtre du Palais royal acceptent de se charger de l'entreprise de l'Opéra. [Paris, Impr. de Cailleau, 1789]
8 p. 21cm.
Caption title.
Signed: Dorfeuille, Gaillard.
ML1727.3.D69C5

Pétition, pour l'Académie royale de musique, a l'Assemblée nationale. [Paris? De l'imp. d'A.-J. Gorsas, 1790?]

8 p. 21cm.
Caption title.
ML1727.8.P2P31

Rapport relatif au mode d'existence de l'Opéra. [Paris, Impr. de L. Potier de Lille, 1790]

4 p. 26½ x 21cm.
Caption title.
At head of title: District des Récolets.
ML1727.8.P2A2

Rapport sur l'Opéra présenté au corps municipal, le 17 août 1791. Par J. J. Leroux ... Paris [Impr. de le Becq] 1791.

2 p. l., 98 p., 1 l. fold. tables. 21cm.
At head of title: Municipalité de Paris. Administration des etablissemens publics.
ML1727.3.L36R2

Parker, William, 1714–1802.

The pleasures of gratitude and benevolence improved by church-musick. A sermon preached at the anniversary meeting of the three choirs of Gloucester, Worcester, and Hereford, in the Cathedral church at Hereford, on Wednesday, Sept. 12, 1753. By William Parker ... Publish'd at the unanimous request of the audience. London, J. Fletcher, 1753.

4 p. l., 31 p. 18cm.
20–14642 ML3001.P17

Pasquali, Giovanni Battista.

See Milizia, F. Del teatro. 1773.

Pécourt, Guillaume Louis, 1653–1729.

See Feuillet, R. A. Recueil de dances. 1709.

Penna, Lorenzo, 1613–1693.

Li primi albori mvsicali per li principianti della musica figurata; distinti in tre' libri: dal primo spuntano li principij del canto figvrato; dal secondo spiccano le regole del contrapvnto; dal terzo appariscono li fondamenti per suonare l'organo, ò clavicembalo sopra la parte; del p. f. Lorenzo Penna ... Bologna, G. Monti, 1672.

9 p. l., 3–62, [4] p.; 131, [1] p.; 89 p. illus. (incl. music) 22cm.
Each part has special t.-p.
22–894 MT6.A2P4

Pepusch, John Christopher, 1667–1752.

See [Brossard, S. de] A musical dictionary. 1769.

Pfenninger, Johann Konrad, 1747–1792.

Briefe an nicht-musiker, ueber musik als sache der menschheit. Von Johann Konrad Pfenninger. Nach seinem tode herausgegeben. Zürich, Gedrukt bey J. K. Näf, 1792.

3 p. l., 140 p. 19½cm.

35–21815 ML3845.P3B7

Pflugg, Eitel Gallus, *respondent.*

See Trew, Abdias, *praeses.* Disputatio musica secunda.

Philippineus, Bartholomæus.

See Vegius, M. Quae in hoc opere continentur. Maphei Vegij ... Pompeana [etc.] ... [1521]

Philpot, Stephen.

An introduction to the art of playing on the violin, on an entire new plan, calculated for laying a regular foundation for young beginners, explained by such easy rules and principles as will enable a scholar to acquire a proper method for performing on that instrument. By Stephen Philpot, of Lewes in Sussex ... London, Printed and sold for the author by Randall and Abell [etc., 1767?]

14 p., 1 l., 31 p. 37½cm.

Music engraved.

43–33442 MT262.P49I6

Playford, John, 1623–1686?

A brief introduction to the skill of musick: in three books. The first: The grounds and rules of mvsick, according to the gam-ut and other principles thereof. The second: Instructions for the bass-viol, and also for the treble-violin: vvith lessons for beginners. By John Playford Philo-musicæ. The third: The art of descant, or composing musick in parts. By Dr. Tho. Campion. With annotations thereon by Mr. C. Simpson. London, Printed by W. Godbid for J. Playford, 1667.

9 p. l., 151 p. front. (port.) illus. 17½cm.

The illustrations are on prepared ground. Pt. 3 has special t.-p.

The 1st edition was published in 1654 as "Breefe introduction to the skill of musick, for song and viall."

"The tunes of the Psalmes as they are commonly sung in parish-chvrches. With the bass set under each tune": p. 57–73.

16–616 MT7.A2P71

—— An introduction to the skill of musick. In two books. The first: The grounds and rules of mvsick, according to the gam-vt, and other principles thereof. The second: Instructions & lessons for the bass-viol: and instructions & lessons for the treble-violin. By John Playford. To which is added, The art of descant, or composing mvsick in parts. By Dr. Tho. Campion. With annotations thereon, by Mr. Chr. Simpson. The sixt ed. cor. and enl. London, Printed by W. Godbid for J. Playford, 1672.

7 p. l., 117 (*i. e.* 113), [1], 41 (*i. e.* 43) p. front.(port.) illus. (incl. music) 17½cm.

Playford, John—Continued.

"The art of descant" has special t.-p., dated 1671, and separate paging.
"A brief discourse of the Italian manner of singing ... written some years since by an English gentleman, who had lived long in Italy, and being returned, taught the same here": p. 37–56.
"The tunes of Psalms used in parish chvrches": p. 73–81.
24–13340 MT7.A2P716

—— An introduction to the skill of musick, in three books. The first contains the grounds and rules of musick, according to the gam-ut, and other principles thereof. The second, instrvctions and lessons both for the bass-viol and treble-violin. The third, the art of descant, or composing of musick in parts, in a more plain and easie method than any heretofore published. The 10th ed., cor. and enl. By John Playford. London, Printed by A. G[odbid] and J. P[layford the younger] for J. Playford, 1683.

7 p. l., 116, [2], 47 p. front. (port.) illus. (incl. music) 17½cm.

The third part has separate paging and specíal t.-p.: A brief introduction to the art of descant.
"A brief discourse of the Italian manner of singing ... written some years since by an English gentleman who had lived long in Italy, and being returned taught the same here": p. 34–49.
"The order of performing the divine service in cathedrals and collegiate chappels": p. 78–85.
19–17372 MT7.A2P74

—— An introduction to the skill of musick: in three books: by John Playford. Containing I. The grounds and principles of musick, according to the gamut ... II. Instructions and lessons for the treble, tenor, and bass-viols; and also for the treble violin. III. The art of descant, or composing musick in parts: made very plain and easie by the late Mr. Henry Purcell. The 17th ed. Corrected and done on the new-ty'd note. London, Printed by W. Pearson, for J. and B. Sprint, 1718.

9 p. l., 170 p., 1 l. front. (port.) illus. (incl. music) 16½cm.

Parts 2 and 3 have each special t.-p.
"The order of performing the divine service in cathedrals, & collegiate chappels": p. 53–60.
24–15631 MT7.A2P791

Musick's delight on the cithren, restored and refined to a more easie and pleasant manner of playing than formerly; and set forth with lessons al a mode, being the choicest of our late new ayres, corants, sarabands, tunes, and jiggs. To which is added several new songs and ayres to sing to the cithren. By John Playford Philomusicæ. London, Printed by W. G[odbid] and are sold by J. Playford, 1666.

7 p. l., [96] p. (music) illus. (incl. music) 10½ x 16½cm.

Imperfect: wanting 4 leaves (supplied in manuscript)
17–31236 MT590.A2P5

Musicks hand-maid; new lessons and instructions for the virginals or harpsychord. London, J. Playford, 1678.

4 p. l., [72] p. (music) 15½ x 19½cm.

Engraved throughout, with exception of 3d and 4th prelim. leaves. Illustrated t.-p.

Playford, John—Continued.

Signatures: A^4, A–F^4, G^2, H–I^4, K^2 (sig. I irregular in arrangement)

Page [48] (F_4 verso) is marked "Finis", p. [52] (G_2 verso) has a tailpiece, and p. [68] (I_2 verso) is marked "Finnis", suggesting that previous editions may have ended with these pages.

Contains 75 pieces, numbered as 77. The composers named are B. Sandley, W. Lawes, B. Rogers, M. Locke, J. Mosse, A. Bryan, T. Prat, and J. Jackson.

"The tunes of Psalms to the virginal or the organ": [2] p., appended.

22–13593 MT224.A2P4

Poisson, Nicolas Joseph, 1637–1710.

See Descartes, R. Traité de la mécanique. 1668.

Ponterollus, Bartholomæus.

See Vegius, M. Quae in hoc opere continentur. Maphei Vegij ... Pompeana [etc.] ... [1521]

Poultier d'Elmotte, François Martin, 1753–1826, *joint author.*

See [Mayeur de Saint Paul, F. M.] Le vol plus haut.

Prasperg, Balthasar, *16th cent.*

Clarissima plane atq; chora ‖ lis musice interp̄tatio Dñi ‖ Balthasser Praspergij Merspurgeñ. ‖ cũ certissīs regulis atq; Exēploꝝ Ano ‖ tacionib9 ꝛ figuris multu splēdidis In ‖ Alma Basileoꝝ vniversitate exercitata. [Basileae, Michael Furter, 1501]

[38] p. illus. (music) fold. tab. 21cm.

Colophon: Finis musices ex Orphei lyra et ‖ Saphus cythara manate atq; per venerabi- ‖ lem dñm Balthasser praspergiuj Merspur- ‖ geñ. In nobili ac præclaro Basileoꝝ stu- ‖ dio præceltico : diligentia exactissima exami ‖ nate. Rogatu tandem auditoꝝm per proui ‖ dum virum Michaelem Furter Ciuē Basi- ‖ lieñ Impꝛesse. Anno χp̄iane salutis sup Mil ‖ lesimum quingentesimo primo. [*Printer's mark*]

Signatures: A–B^8, C^4 (last leaf, blank, wanting)

Below the title is a large woodcut representing (at left) a music master and (at right) a young woman playing the harp; in the upper section of the cut is a scroll with the hexachord, ut re mi fa sol la. (The editions of 1504 and 1507 have the same title-page illustration) At end, a folded leaf or table with "Scala greca" and "Scala latina". Gothic type.

First edition ? Gesner's Bibliotheca, 1574, p. 83, contains the following statement: "Balthassar Praspergius Merspurgensis scripsit de Musica chorali librum, regulis multis ac exemplis varijs refertum, & excusum in quarto, Basileæ anno Domini 1500". Maittaire (citing Gesner), Panzer (citing Maittaire), and Hain (13327) list under Prasperg a "De musica chorali", Basileæ 1500. The notice in Gesner is probably an inexact description of the present edition.

32–7553 ML171.P69

——CLarissima plane ‖ atq; choꝛalis musice interpꝛetatio ‖ Dñi Balthasser Pꝛaspergij Mer ‖ spurgeñ. cum certissimis regulis ‖ atq; Exemploꝝ Annotationib9 ‖ ꝛ figuris multum splendidis. In ‖ Alma Basileoꝛũ vniuersitate ex‖ercitata. [Basileae, Michael Furter, 1507]

[38] p. illus. (music) fold. tab. 20½cm.

Colophon: Finis musices ex Oꝛphei lyra et Sa‖phus cythara manate atq; per venerabilem ‖ dominũ Balthasser Pꝛaspergiũ Merspur- ‖ geñ. In nobili ac pꝛeclaro Basileoꝛũ studio ‖ pꝛoceltico diligentia exactissima examinate. ‖ Rogatu tandem auditoꝛum per pꝛouidũ vi- ‖ rũ Michaelem Furter Ciuem Basilieñ im- ‖ pꝛesse. Anno chꝛistiane salutis super millesi- ‖ mo: quingentesimo: septimo. [*Printer's mark*]

Prasperg, Balthasar—Continued.

Signatures: A–B^8, C^4 (last leaf blank)
Below the title is a woodcut (*cf.* description of 1501 edition). Between leaves [Aiiii] and [Av] is a folded leaf or table with "Scala greca" and "Scala latina." Gothic type.
Two previous editions were published (Basel, M. Furter, 1501 and 1504, respectively)
13-21940 Revised ML171.P7

[Prelleur, Peter]

The art of playing on the violin; with a new scale shewing how to stop every note, flat or sharp, exactly in tune, and where the shifts of the hand, should be made. To which is added a collection of the finest rigadoons, almands, sarabands, courants, & opera airs extant. London, Engrav'd, printed and sold at the Printing-office in Bow church-yard [173–?]

1 p. l., 48, 4 p. front., illus. (music) fold. pl. 23½^{cm}.

Part 5 of Peter Prelleur's "The modern musick-master", the first edition of which appeared in 1730.
"Airs" by Albinoni, Masciti, St. Helene, Händel and Bononcini, as well as by anonymous composers.
"A dictionary explaining such Greek, Latin, Italian & French words as generally occur in music": 4 p. at end. This is pt. 8 of "The modern musick-master."
Armorial book-plate of Edward Arnold with name added of Andrew W. Arnold, The Grove, Dorking, Surrey.
42-6755 MT262.P88

A brief history of musick; wherein is related the several changes, additions, and improvements, from its origin to this present time. Collected from Aristoxenus, Plutarch, Boetius, Bontempi, Zarlino, Tho: Salmon, and many others. London, Printing-office in Bow church-yard [1738?]

20, 3, [1] p. front., illus. (music) fold. tab. 23 ^{cm}.

Engraved throughout.
A duplicate of pt. [7] of Peter Prelleur's Modern musick-master. 4th ed., 1738.
MT6.A2P93

Directions for playing on the flute with a scale for transposing any piece of musick to y^e properest keys for that instrument. To which is added, a fine collection of minuets, rigadoons, marches and opera airs by judicious masters. London, Engrav'd, printed and sold at the Printing-office in Bow church yard [173–?]

1 p. l., 48, 4 p. front., fold. pl. 23½^{cm}.

Part 2 of Peter Prelleur's "The modern musick-master," the first edition of which appeared in 1730.
Many of the "airs" are from operas by Händel.
"A dictionary explaining such Greek, Latin, Italian & French words as generally occur in musick": 4 p. at end. This is pt. 8 of "The modern musick master."
With this are bound: The compleat tutor for the hautboy, London, Printed for C. & S. Thompson [17—] and 16 pages of engraved music (principally "airs" by "Mr. Arne", "Mr. Bell", "Dr. Green", "Mr. Attfield" and "Mr. Bryan")
42-6756 MT342.P87

Prelleur, Peter—Continued.

See also The COMPLEAT tutor for the German flute. London [*ca.* 1745]

The COMPLEAT tutor for the harpsichord. London [176–?]

DIRECTIONS for playing on the flute. [London, 173–?]

Printz, Wolfgang Caspar, *of Waldthurn*, 1641–1717.

Compendium musicæ signatoriæ & modulatoriæ vocalis, oder Kurtzer begriff aller derjenigen dinge / so einem / der die vocal-music lernen will / zu wissen von nöthen seyn / auff begehren auffgesetzt / und nunmehro zum andern mahl vermehret und verbessert ans licht gegeben von Wolffgang Caspar Printzen / von Waldthurn / Dressden and Leipzig / Bey J. C. Miethen / 1714.

[158] p. illus. (music) 16½cm.
Signatures: A–K⁸ (last leaf blank)
Armorial book-plate of Christian Ernst graf zu Stolberg.

35–21829 MT820.P8C6

Ptolemaeus, Claudius.

See KEPLER, J. Harmonices mundi.

Purcell, Henry, 1658 *or* 9–1695.

See PLAYFORD, J. An introduction to the skill of musick. 1718.

Quercu, Simon de, *15th cent.*

Opusculū musices perq̄ breuissimum: de gregoriana et figuratiua atq; contrapuncto simplici / vna cum exemplis idoneis / percōmode tractans: omnibus cantu oblectantibus vtile / ac necessarium: p̄ Simonem Brabantinum de Quercu cantorem ducum mediolaneñ. confectum ... Dñs Joan. Weyssenburger Nurenberge impressit [1513]

[64] p. 1 illus. 19½cm.
Signatures: A–[H]⁴
Woodcut on t.-p. with "Tetrastichon" below; Guidonian hand on verso of Aij; gothic type; musical examples.
Second edition; 1st edition, Vienna, 1509.
Imperfect; wanting last leaf.

17–17474 ML171.Q4

Rameau, Jean Philippe, 1683–1764.

Dissertation sur les différentes métodes d'accompagnement pour le clavecin, ou pour l'orgue; avec le plan d'une nouvelle métode, établie sur une méchanique des doigts, que fournit la succession fondamentale de l'harmonie: et a l'aide de laquelle on peut devenir sçavant compositeur, & habile accompagnateur, même sans sçavoir lire la musique. Par monsieur Rameau ... Paris, Boivin [etc.] 1732.

2 p. l., 63, [1] p. pl. (music) tab. 24½ x 18½ cm.

40–21206 MT68.R26D5

A treatise of music, containing the principles of composition. Wherein the several parts thereof are fully explained, and made use-

ful both to the professors and students of that science. By Mr. Rameau ... Translated into English from the original in the French language. London, J. French [1737]

3 p. l., [3]–180 p. illus. (music) 22½cm.

First edition.
Translation of the third part of Rameau's Traité d'harmonie.

16–24490 MT50.A2R172

See also Alembert, J. Lerond d'. Élémens de musique.

Raspe, Rudolf Erich, 1737–1794, *translator.*

See Algarotti, Francesco, *conte.* Versuche ûber die architectur [*etc.*]

Ravenscroft, Thomas, 1592?–1635?

A Briefe Discovrse Of the true (but neglected) vse of Charact'ring the Degrees by their Perfection, Imperfection, and Diminution in Measurable Musicke, against the Common Practise and Custome of these Times. Examples whereof are exprest in the Harmony of 4. Voyces, Concerning the Pleasure of 5. vsuall Recreations.

1 Hunting, 2 Hawking, 3 Dauncing, 4 Drinking,
5 Enamouring.

By Thomas Rauenscroft, Bachelor of Muiske. London, Printed by Edw: Allde for Tho. Adams 1614.

[108] p. illus. (music) 22cm.

Signatures: ¶⁴, ¶¶⁴, ¶¶¶², A–D⁴, A–G⁴.
The songs (p. [54–107]) are by Ravenscroft, John Bennet, and Edward Pearce (Piers, Peirs, Peirce) "sometimes Maister of the children of Saint Paules in London."

22–13594 ML171.R29

Reeves, John, *joint author.*

See Jones, William. Clavis campanalogia. 1788.
New campanalogia. [1796]

Reichardt, Johann Friedrich, 1752–1814, *editor.*

See Lyceum der schônen kûnste, 1797.

Réponse d'un artiste a un homme de lettres, qui lui avoit écrit sur les Waux-halls. A Amsterdam, et se trouve, a Paris, chez Dufour, 1769.

60 p. 17cm.

With book-plate of Edmond de Goncourt.

42–5445 ML1950.R37

Réponse d'une danseuse de l'Opéra, a une comédienne. (*In* Très-humbles remontrances adressées à monseigneur le contrôleur général. [Paris, *ca.* 1789] 17cm. p. 18–23)

With [Giraud, Claude Marie] La Pr_____ade. Londres [*i. e.* Paris] 1754.

Caption title.

1–F3703 PQ1985.G5SA75

See also Lettre d'une comédienne, a une danseuse de l'Opera.

[Ribock, Just. Joh. Henr.] *d.* 1784 or 5.

... Bemerkungen ûber die flôte, und versuch einer kurzen anleitung zur bessern einrichtung und behandlung derselben ... Stendal, D. C. Franzen und Grosse, 1782.

1 p. l., 62 p. 7 fold. pl. 24 x 18½cm.

At head of title: J. J. H. R.

42–306 ML935.R5B3 Miller coll.

Rigoley de Juvigny, Jean Antoine, *d.* 1788.

See Travenol, Louis, *plaintiff.* Memoire signifié ... Contre le sieur Arrouet de Voltaire.

[Ritson, Joseph] 1752–1803, *compiler.*

Scotish song ... London, J. Johnson [etc.] 1794.

2 v. 18cm.

Engraved title-pages, with vignettes; engraved head-pieces and tail-piece.
With music (unaccompanied melodies)
Imprint date of v. 1 incorrect (mdccxiv for mdccxciv)
"A historical essay on Scotish song": v. 1, p. [xi]–cxix.

16–4678 M1740.R59

A select collection of English songs ... London, J. Johnson, 1783.

3 v. front., illus. 19cm.

Contents.—v. 1. Preface. A historical essay on the origin and progress of national song. Love songs.—v. 2. Drinking songs. Miscellaneous songs. Ancient ballads.—v. 3. Airs to the songs.
Sprinkled calf binding, by Bedford.

24–15629 M1740.R6

Robertson, Thomas, *d.* 1799.

An inquiry into the fine arts. By Thomas Robertson ... v. 1. London, Printed for W. Strahan; and T. Cadell, 1784.

2 p. l., 461 p. 29cm.

No more published.

Contents.—Introductory discourse. Concerning the principle of the fine arts, and the plan for treating of them.—pt. 1. Of the fine arts which refer to the ear.—Postscript. Concerning the music of the South Sea Islanders.

22–887 ML3845.A2R62

Rodolphe, Jean Joseph, 1730–1812.

Solfege; ou, Nouvelle méthode de musique, divisée en deux parties. La premiere contient la théorie de cet art, la seconde les leçons avec la basse et les gradation[s] nécessaires pour parvenir aux difficultés. Par Rodolphe. Gravé par F. P. Le Roy ... Paris, Imbault [*ca.* 1790?]

1 p. l., 168 p. fold. pl. 34½cm.

Engraved throughout. Publisher's plate no.: 408.

29–6575 MT870.R72

Théorie d'accompagnement et de composition, a l'usage des elèves de l'Ecole royale de musique, contenant l'origine des accords, divisée en deux classes, l'harmonie naturelle, et l'harmonie composée; la

basse fondamentale de chaque accord, et des leçons de pratique, dédiée a monseigneur le baron de Breteuil, ministre et secretaire d'etat de la maison du roy ... par Rodolphe, pensionnaire du roi, maitre de composition de l'Ecole royale de musique. (Œuvre IIme ... Gravée par F. P. Le Roy ... Paris, Chez le même [1785?]

2 p. l., 111, [1] p. 33½ x 26cm.

15-11226 MT6S.R73

Röllig, Karl Leopold, *d.* 1804.

Über die harmonika. Ein fragment van J. [!] L. Köllig [!] Berlin, 1787.

1 p. l., 32 p. 22 x 17½cm.

Engraved t.-p., with vignette (a harmonica)
"Ex libris Richard Barth."

32-19109 ML1055.R7

Rousseau, Jean, *17th cent.*

Methode claire, certaine et facile pour aprendre à chanter la musique sur les tons naturels & sur les tons transposez: à toutes sortes de mouvemens: avec les régles du port de voix, & de la cadence, lors mesme qu'elle n'est pas marquée. Et un eclaircissement sur plusieurs difficultez necessaires à scavoir pour la perfection de l'art. Par Jean Rousseau ... 5. ed., rev., augm. & mise dans un meilleur état. Amsterdam, P. Mortier [1710?]

87, [1] p. illus. (music) fold. pl. (music) 20 x 11½cm.

Signatures: A-L⁴.
With this are bound: Masson, Charles. Nouveau traité des regles pour la composition de la musique ... 4. ed. ... Amsterdam [1710?] and Hotteterre, Jacques. Principes de la flute traversiere, ou flute d'Allemagne ... Amsterdam [1708]

41-26824 MT7.R85 Miller coll.

Rousseau, Jean Jacques, 1712-1778.

Dissertation sur la musique moderne, par m. Rousseau ... Paris, G. F. Quillau, père, 1743.

1 p. l., xvj, 101, [3] p. illus. (music) fold. tab. 21cm.

Title vignette, representing the annunciation.
"Table générale de tous les tons et de touttes les clefs": folded table at end.

38-6104 MT6.R86D5

Original letters of J. J. Rousseau, to M. de Malesherbes, M. d'Alembert, Madame la M. de Luxembourg, &c. &c.; with a facsimile of Rousseau's hand-writing, and an original military air of his composition. Also, Original letters of Butta Fuoco and David Hume. Translated from the French. London, Printed by C. Whittingham, for H. D. Symonds, 1799.

vii, 194 p., 1 l., 6, [197]-200 p. front. (facsim.) port. 16½cm. [*With* Corancez, Olivier de. Anecdotes of the last twelve years of the life of J. J. Rousseau. London, 1798]

"An essay on military music, by J. J. Rousseau," preceded by "Airs to be played whilst the corps is marching": 1 l., 6, [197]-200 p.
Facsimile wanting in Library of Congress copy.

PQ2047.A2

[**Rousseau, Jean Jacques**] 1712–1778.

Traités sur la musique. [Geneve, 1781?]

448 p., 1 l. fold. tab. 15½cm.

Half-title.
The first essay has special title-page with imprint: Geneve, 1781.

CONTENTS.—Projet concernant de nouveaux signes pour la musique.—Dissertation sur la musique moderne.—Essai sur l'origine des langues, où il est parlé de la mélodie & de l'imitation musicale.—Lettre a monsieur l'abbé Raynal au sujet d'un nouveau mode de musique, inventé par m. Blainville.—Examen de deux principes avancés par m Rameau, dans sa brochure intitulée: Erreurs sur la musique, dans l'Encyclopédie.—Lettre a m. Burney sur la musique, avec fragmens d'observations sur l'Alceste italien de m. le chevalier Gluck.

31–4471 ML60.RS61

See also [BROSSARD, S. DE] A musical dictionary. 1769.

Roussier, Pierre Joseph, 1716–1790?

Observations sur différens points d'harmonie, par m. l'abbe Roussier ... A Genève et se trouve à Paris, chez d'Houry, 1765.

4 p. l., 170, 79, 25 p. fold. pl. (music) 20cm.

"Extrait du Journal des sçavans ... février 1765" (review of Roussier's Traité des accords): 25 p. at end.

41–17404 MT49.R602

[**Royal society of musicians of Great Britain,** *London*]

The laws and resolutions of several general meetings, for the future regulation and management of the fund for the support of decayed musicians and their families. London, Printed by J. Hughs, 1761.

22 p. 21cm.

Title vignette.
Bound in pig-skin.
Binder's title: The minutes of the Royal society of musicians. 1738–1759.

34–17754 ML28.L8R63 1761

Rudimenta panduristæ, oder: Geig-fundamenta, worinnen die kûrzeste unterweisung fûr einen scholaren, welcher in der violin unterwiesen zu werden verlanget, sowohl zum behuf des discipuls, als auch zur erleichterung der mûhe und arbeit eines lehrmeisters, auf die grûndlichst- und leichteste art mit beygesetzten exemplen dargethan wird. Von einem aufrichtigen music-freund. Augspurg, J. J. Lotters seel. erben, 1754.

48 p. illus. (music) 17½ x 20½cm.

"Ernennte music-stûck à violino & basso": p. 17–44.

40–17209 MT262.R93

Ruiz de Ribayaz, Lucas, *17th cent.*

Lvz, y norte mvsical para caminar por las cifras de la guitarra española, y arpa, tañer, y cantar á compás por canto de organo; y breue explicacion del arte, con preceptos faciles, indubitables, y expli-

cados con claras reglas por teorica, y practica. Compvesto por d. Lvcas Rviz de Ribayaz ... Madrid, M. Alvarez, 1677.

8 p. l., 144, [6] p. illus. (incl. music) 20½cm.

"Ecos ... en cifras para gvitarra, y arpa": p. 65–144.

17–17467 MT582.A2R9

Sacchini, Antonio Maria Gasparo, 1734–1786.

See Corfe, J. A treatise on singing. [*ca.* 1800]

[Saint Glas, Pierre de] *editor.*

Divers traitez d'histoire, de morale et d'eloqvence ... Paris, Chez la veuve C. Thibovst [etc.] 1672.

5 p. l., 179, [1] p. 15cm.

Contents.—I. La vie de Malherbe [par Ragan]—II. L'orateur [par G. Guéret]—III. De la maniere de vivre avec honneur & avec estime dans le monde.—IV. Si l'empire d'eloquence est plus grand que celuy de l'amour [par G. Guéret]—V. Méthode pour lire l'histoire.—VI. Discours de la musique d'Italie & des opera [par Maugars].

9–9113 AC20.S3

Saint-Lambert, Michel de.

Nouveau traité de l'accompagnement du clavecin, de l'orgue, et des autres instruments. Par monsieur de Saint Lambert. Paris, C. Ballard, 1707.

2 p. l., 64, [2] p. illus. (music) 20 x 26½cm. [*With his* Les principes du clavecin. Paris, 1702]

17–31245 MT224.A2S2

—— Nouveau traité de l'accompagnement du clavecin, de l'orgue, et des autres instruments, par monsieur de Saint Lambert. Amsterdam, E. Roger [ca. 1710]

4 p. l., 134 p. illus. (music) 20½cm.

40–21207 MT68.S15N5

Les principes du clavecin, contenant une explication exacte de tout ce qui concerne la tablature & le clavier. Avec des remarques necessaires pour l'intelligence de plusieurs difficultées de la musique ... Par monsieur de Saint Lambert. Paris, C. Ballard, 1702.

vj, [2], 68 p. illus. (incl. music) 20 x 26½cm.

Second edition; 1st edition published 1697.

17–31244 MT224.A2S2

Salinas, Francisco de, 1513–1590.

Francisci Salinæ Bvrgensis . . . De musica libri septem, in quibus eius doctrinæ veritas, tam quæ ad harmoniam, quàm quæ ad rhythmum pertinet, iuxta sensus ac rationis iudicium ostenditur, & demonstratur. Cvm dvplici indice capitum & rerum. Salmanticæ, excudebant hæredes Cornelij Bonardi. Sumptibus Claudij Curlet, 1592.

8 p. l., 438, [17] p. incl. illus. (music) tab., diagrs. (1 fold.) 29cm.

Curlet's mark on t.-p.

20–10868 ML171.S162

Salmon, Thomas, 1648–1706.

See Locke, M. Observations upon a late book.

Salter, Humphry.

The genteel companion; being exact directions for the recorder: with a collection of the best and newest tunes and grounds extant. Carefully composed and gathered by Humphry Salter. London, Printed for Richard Hunt and Humphry Salter, 1683.

2 p. l., 8 p., 2 l., 42, 6 p., 3 l. front. 11 x 20½cm.

"Directions for the recorder": 8 p. The rest of the book is music.

20–10869 MT342.A2S12

Samber, Johann Baptist.

Elucidatio musicæ choralis. Das ist: grůndlich und wahre erlåuterung / oder unterweisung / wie die edle und uralte choral-music fundamentaliter nach denen wolgegrůndten reglen mit leichter můhe mõge erlehrnet werden. Alles mit vilen ins kupfer gestochenen figuren und exemplen gezieret ... in offenen druck gegeben durch m. Joannem Baptistam Samber ... Salzberg, Gedruckt bey J. J. Mayr, 171[0?]

4 p. l., 95 p. illus. (music) 15 pl. (music) 18½ x 24cm.

Last figure in imprint date wanting; 9 supplied in manuscript; "Imprimatur" dated 1710.

26–21063 MT875.A2S16

[**Saurin, Didier**] *b. ca.* 1692.

L'art de la danse, par mr * * * * * *. Paris, Impr. de J.-B.-C. Ballard, 1746.

viij, 26 p. 24 x 19cm. [*With his* La musique theorique et pratique. Paris, 1722]

20–19904 MT6.A2S27

La musique theorique, et pratique, dans son ordre naturel; nouveaux principes par mr * * * * * *. Paris, Impr. de J.-B.-C. Ballard, 1722.

viij, 100, [4] p. illus. (music) 24 x 19cm.

Principally exercises. MT6.A2S27

20–19905

La musique theorique et pratique, dans son ordre naturel: nouveaux principes par mr * * * * * *. Auteur de l'Art de la danse. Nouv. ed. Paris, Impr. de J.-B.-C. Ballard, 1746.

viij, 100, [4] p. 25 x 19cm.

Principally exercises.
Imperfect: p. 17–42 wanting (p. 31–42 supplied in manuscript)

29–6573 MT6.A2S28

Scaletta, Orazio, *d.* 1630.

Scala di mvsica molto necessaria per principianti. Di Horatio Scaletta da Crema, dall'istesso corretta, & ampliata con belissimo ordine, & maggior facilità. Accomodata ancora con li essempi per qualsiuoglia parte. Nona impressione, di nvovo corretta, et ampliata con alcuni dvo in fuga facile, & commodi per introdur il discepolo a cantar con il maestro. Milano, A. Ramellati, 1665.

1 p. l., 22 p. illus. (music) diagr. 22cm.

41–17732 MT44.S284

Scheid, Johann Friedrich.

Io. Friderici Scheid Dissertatio de ivre in mvsicos, singvlari, german. Dienste und obrigkeit der spielleut/Rappolsteinensi comitatvi annexo. Ienae, litteris Croekerianis, 1738.

72 p. 20 x 17cm.

The author's dissertation, Strassburg.
Second edition. The 1st was published in 1719.
"Docvmenta": p. 61–70.

35–7099 ML63.S34 1738

Schiff, Christian, *fl.* 1694.

See Muscovius, J. Gestraffter missbrauch der kirchen-music.

Schlegel, Friedrich von, 1772–1829, *editor.*

See Lyceum der schönen künste. 1797.

Schmid, Christian Heinrich, 1746–1800, *ed.*

Theaterchronick, erstes stück, herausgegeben von Christian Heinrich Schmid ... Giessen, In Kriegerischen verlag, 1772.

4 p. l., 230 p. 17½cm.

With this is bound the editor's Das parterr. Erfurt, 1771.

35–34182 PN2652.S35

Schmid, Sebastian, 1617–1696, *praeses.*

... Disputatio theologica de musica. Ex dicto Coloss. III. vers. 16 ... Argentorati, typis Johannis Wilhelmi Tidemanni [1673]

26, [2] p. 20cm.

Diss.—Strassburg ("Joh. Melchior Schöpperlinus, auth. & resp.")

21–7018 ML3001.S25

Schmutzer, Johann Gottfried.

... Ad avdiendas orationes ... invitat cognationem qvae est grammaticae cvm mathesi et mvsica strictim perseqvvtvs Io. Gottfr. Schmvtzer ... Lipsiae, ex officina Breitkopfia, 1772.

20 p. 20 x 16cm.

Programm—Gymnasium Rossleben.

9–9135 ML64S24

[Schoensleder, Wolfgang] 1570–1651.

Architectonice mvsices vniversalis, ex qua melopoeam per vniversa et solida fvndamenta mvsicorvm, proprio marte condiscere possis. Autore Volvpio Decoro Mvsagete [*pseud.*] ... Ingolstadii, typis Wilhelmi Ederi, 1631.

3 p. l., 235 p. illus. (music) 19½ x 16½cm.

In 2 parts; part 2, "Exempla."

13–24946 MT55.A2S27

Schöpperlin, Johann Melchior, *author and respondent.*

See Schmid, S., *praeses.* Disputatio theologica de musica.

Schott, Gaspar, 1608–1666.

P. Gasparis Schotti ... Magia universalis naturæ et artis, sive, Recondita naturalium & artificialium rerum scientia, cujus ope per variam applicationem activorum cum passivis, admirandorum effectuum spectacula, abditarumq; inventionum miracula, ad varios humanæ vitæ usus, eruuntur. Opus quadripartitum ... Herbipoli, sumptibus hæredum Joannis G. Schönwetteri, bibliopol. francofurtens., excudebat H. Pigrin, typographus herbipolensis, 1657–59.

4 v. in. 2. illus. (music) 88 pl. (part fold.) on 87 l. 20½ x 16cm.

Each volume has added t.-p., engraved.

Title varies: v. 2–3, ... Magiæ universalis naturæ et artis, pars II.[–III.] ... (without alternative title) v. 4, ... Thaumaturgus physicus, sive, Magiæ universalis naturæ et artis, pars IV. et ultima ...

Vols. 2–3 have imprint: Herbipoli ... excudebat T. Hertz, typographus herbipolensis, 1657–58; v. 4 without printer's name.

Contents.—pars I. Optica.—pars II. Acustica.—pars III. Mathematica.—pars IV. Physica.

32–34977 Q155.S38 1657

—— P. Gasparis Schotti ... Magia universalis naturæ et artis ... Bambergæ, sumpt. Joh. Martini Schönwetteri, 1659–77 [v. 4, '59]

4 v. illus. (music) 88 pl. (part fold.; incl. tables, diagrs., music) on 87 l. 21cm.

Each volume has added t.-p., engraved.

Vol. 4 is of the Wurzburg edition, 1657–59, and has title and imprint: P. Gasparis Schotti ... Thaumaturgus physicus, sive Magiæ universalis naturæ et artis pars IV. et ultima ... Herbipoli, sumptibus hæredum J. G. Schönwetteri, 1659.

Contents.—pars I. Optica.—pars II. Acustica.—pars III. Mathematica.—pars IV. Physica.

11–23431 Revised Q155.S38 1677

Schultze, Johann Nikolaus Wilhelm, *respondent.*

See Weidner, J. J., *praeses.* De usu musices.

Schwanenberg, Joseph Franz, *editor.*

See [Wolf von Wolfenau, A.] Gründliche abhandlung. 1797.

Schwartzendorf, Johann Paul Aegidius.

See Martini, Jean Paul Égide.

[Seccomb, Joseph] 1706–1760.

An essay to excite a further inquiry into the ancient matter and manner of sacred singing ... Boston: N. E. Printed and Sold by S. Kneeland and T. Green, in Queen-Street over against the Prison, 1741.

2 p. l., ii, 16 p., 1 l. 16cm.

15–545 ML3001.S39

A second edition, <with necessary improvements, which now render the sense entirely plain> of The lawfulness, excellency and advantage of instrumental music, in the public worship of God, but chiefly of organs ... Philadelphia: Printed by Andrew Steuart, and sold at his Printing-Office, at the Bible-in-Heart in Second-street. 1763.

iv, [5]–16 p. 15½cm.

Not a bona fide second edition of the pamphlet "The lawfulness, excellency, and advantage of instrumental musick in the public worship of God ... By a Presbyterian" (Philadelphia, W. Dunlap, 1763. [2], 38 p.) but a satirical reply. *cf.* Sonneck's Francis Hopkinson and James Lyon", 1905, p. 131–132.

BV290.L3

Serpilius, Georg, 1668–1723.

GeorgI SerpilI ... Neuverfertigte lieder-concordantz über DC. kirchen- und andre geistreiche gesänge / zu besondern nutzen der lehrer / denen zuhörern zu erbauung des christenthums und zeitlichen vorschmack der ewigen freude nach art der biblischen concordantz mühsam zusammen getragen. Dabey ein dazu gehöriges gesang-buch / und nöthige anweisung / wie das werck füglich soll gebrauchet werden; nebst einer vorrede ... herrn Johann Friedrich Mayers ... Dresden und Leipzig, J. C. Mieth und J. C. Zimmermann. Pirna, Druckts G. B. Ludewig, 1696.

[1048, 388] p. 21½ x 17cm.

Signatures: front. (engr. half-title), †³, ††–†††⁴, ††††², a–zzzzz,⁴, aaaaaammmmmm⁴, nnnnnn²; title-page, A–Zz⁴, Aaa–Bbb⁴, Ccc¹.

The "Gesang-buch" ([388] p.) has separate signature numbering and special t.-p.: Verneuert und vermehrtes christliches gesang-buch ... Dresden und Leipzig, 1696.

31–4482 ML3168.S4

Simpson, Christopher, *d.* 1669.

Chelys, minuritionum artificio exornata: sive, Minuritiones ad basin, etiam ex tempore modulandi ratio. In tres partes distributa. The division-viol, or, The art of playing ex tempore upon a ground. Divided into three parts. Pars I. Chelyos tractandæ præcepta. Pars II. Melothesiæ compendium. Pars III. Minuritiones ad basin aptandi methodus. Part I. Of the viol it self, with instructions to play upon it. Part II. Use of the concords, or A compendium of descant. Part III. The method of ordering division to a ground. Authore Christophoro Simpson. Editio secunda. London, Printed by W. Godbid for H. Brome, 1667.

6 p. l., 67 p. incl. illus., pl., diagrs. front. (port.) 32½cm.

First edition, 1659, published under title: The division-violist.

Numerous musical examples and exercises. "Minuritiones, tyronum exercitationi, accommodae [Divisions for the practice of learners]": p. [52]–67 (engraved)

19–12401 MT49.A2S42

The principles of practical mvsick delivered in a compendious, easie, and new method: for the instruction of beginners, either in singing or playing upon instruments. To which are added, some short and easie ayres designed for learners. By Chr. Simpson. London, Printed by W. Godbid for H. Brome, 1665.

4 p. l., 84 p. illus. (music) 17½cm.
Signatures: A⁴, B–F⁸, G².
Some of the musical illustrations are engraved.
First edition.
Subsequently published under titles "A compendium of practical musick" and "A compendium: or, Introduction to practical musick".
"Short and easie ayres designed for learners": p. 45–84.
3S–4302 MT40.S5S

—— A compendium: or, Introduction to practical musick. In five parts. Teaching ... 1. The rudiments of song. 2. The principles of composition. 3. The use of discords. 4. The form of figurate descant. 5. The contrivance of cannon. By Christopher Simpson. The 5th ed. with additions: much more correct than any former, the examples being put in the most useful cliffs ... London, Printed by W. P. for J. Young, 1714.

7 p. l., 144 p. front. (port.) illus. (music) tables. 17½cm.
41–18175 MT40.A2S65

See also Playford, J. A brief introduction to the skill of musick. 1667.
An introduction to the skill of musick. 1672.

Sinn, Christoph Albert, *b. ca.* 1680.

Die aus mathematischen grůnden richtig gestellete mùsicalische temperatura practica, das ist: Grundrichtige vergleichung der zwôlff semitoniorum in der octave, wie dieselbe nach anweisung der arithmetic und geometrie ad praxin, fůrnemlich in die orgel-wercke / kônnen gebracht werden / nebst denen dazu gehôrigen figuren, grůndlich und deutlich vorgestellet von Christophoro Alberto Sinn ... samt einer Vorrede herrn Caspari Calvoers ... Wernigeroda / Druckts M. A. Struck [1717?]

24 p. l., 136 p. 2 fold. pl. (diagrs.) 19cm.
"Vorrede" dated: Claussthal den 16ten decemb. 1717.
Armorial book-plate of Christian Ernst graf zu Stolberg.
35–21825 ML3S09.S61

Sotos, Andrés de, *b. ca.* 1730.

Arte para aprender con facilidad, y sin maestro, á templar y tañer rasgado la guitarra de cinco órdenes, ó cuerdas; y tambien la de cuatro ó seis órdenes, llamadas guitarra española, bandurria y vandola, y tambien el tiple. Demuéstrase con grande claridad la formacion de los 12 puntos naturales, y 12 b. mollados con láminas, y principalmente se pone una tabla, que por ella se puede cifrar cualquiera tono, tocarle y cantarle por doce modos distintos, sacado de las mejores obras y maestros: dispuesto, recopilado y aumentado por Andrés de Sotos. [Madrid] Impr. de Lopez y compañía [1764]

63 p. illus. 16cm.
Title vignette.
13–24942 MT5S2.A2S7

Spangenberg, Johann, 1484–1550.

Qvæstiones mvsicae in vsvm scholæ Northusianæ, per Ioannem Spang. Hordess. collectæ. Coloniæ, excudebat Petrus Horst, anno 1563.

[62] p. illus. (music) 15cm.

Title vignette.
Signatures: A–D^8 (last leaf blank)
"De arte canendi ex libro decimo-sexto De subtilitate Hieronymi Cardani Mediolanensis": p. [56]–[57]
Armorial book-plate of J. H. Beaufoy.

40–21469 ML171.S83 1563

Spataro, Giovanni, *d.* 1541.

See Vegius, M. Quae in hoc opere continentur. Maphei Vegij ... Pompeana [etc.] ... [1521]

Speer, Daniel, *d.* 1693 *or* 4.

Grund-richtiger kurtz- leicht- und nôthiger / jetzt wol-vermehrter unterricht der musicalischen kunst. Oder / Vierfaches musicalisches kleeblatt / worinnen zu ersehen / wie man fûglich und in kurtzer zeit I. Choral- und figural-singen. II. Das clavier und general-bass tractiren. III. Allerhand instrumenta greiffen / und blasen lernen kan. IV. Vocaliter und instrumentaliter componiren soll lernen. Denen lehr- und lernenden zu beliebigem gebrauch zum andernmahl herausgegeben von Daniel Speeren ... Ulm / In verlag G. W. Kûhnen / gedruckt bey C. B. Kûhnen seel. erben. / 1697.

3 p. l., 289, [1] p. illus. (music) IV pl., fold. tab. 17½ x 21½cm. [*With his* Choral gesang-buch. Stuttgart, 1692]

32–19111 M2138.S73

Sperling, Johann Peter Gabriel.

Principia musicæ, das ist: Gründliche anweisung zur music. Wie ein music-scholar vom anfang instruiret und nach der ordnung zur kunst oder wissenschafft der figural-music soll geführet und gewiesen werden, vorgestellet von Johann Peter Sperling ... Budissin, Gedruckt bey A. Richtern, 1705.

2 p. l., 148 p. illus. (music) 17½ x 21cm.

41–40868 MT6.S76

Stanesby, Thomas.

A new system of the flute a' bec, or common English flute ... By Tho: Stanesby junr. [n. p., 1732?]

4 p. 1 illus. (music) 21½ x 16½cm.

Caption title. Engraved throughout.
Prospectus advocating the use of a C flute.
"A scale in C for the flute a' bec, or common English flute": p. 4.

42–1529 ML936.S72 Miller collection

Stearns, Charles, 1753–1826.

A sermon: preached at an exhibition of sacred musick, in Lincoln, on the nineteenth of April, 1792. By Charles Stearns ... Printed at Boston, by Isaiah Thomas and Ebenezer T. Andrews, At Faust's statue, no. 45, Newbury street. 1792.

15 p. 20^{cm}.

24–24667 ML64.S83

Steffani, Agostino, 1654–1728.

D. A. Steffani ... send-schreiben / darinn enthalten wie grosse gewissheit die music aus ihren principiis, und grundsåtzen habe / und in welchen werthe / und würckung sie bey denen alten gewesen / aus dem italiånischen ins hochdeutsche befördert; dann um der würde / und nutzen so darinnen enthalten / mit einigen anmerckungen erlåutert / und dem druck übergeben von Andr. Werckmeister ... Qvedlinburg und Aschersleben, G. E. Struntz, 1699.

101, [1] p. 16^{cm}.

41–23957 ML3800.A2S8

See [Hawkins, *Sir* John] *supposed author.* Memoirs of the life of Sig. Agostino Steffani.

Steinbart, Gotthilf Samuel, 1783–1809.

Grundbegriffe zur philosophie über den geschmack, von Gotthilf Samuel Steinbart. Erstes heft, welches die allgemeine theorie såmtlicher schönen künste, und die besondere theorie der tonkunst enthålt. Zûllichau, Waysenhaus- und Frommannische buchhandlung, 1785.

xvi, 236 p. 22^{cm}.

No more published.

5–19179† BH183.S8

Stella, Giuseppe Maria, *fra, d.* 1678.

Breve instrvttione alli giovani per imparare con ogni facilità il canto fermo, divisa in dve parti. Nella prima s'assegnano le regole svccinte d'esso canto, col vero modo di pratticarle. Il canto francescano, con vna regola al chorista per ben regger' il choro, ed vn' altra all' organista per lasciar in tono con l'organo i canti, ch' occorrono in tutto l'anno. Nella seconda si pone tvtt' il canto della Settimana santa con quello per la processione della purificatione della B. V. e quattro credi nel fine. Del p. f. Gioseppe Maria Stella della Mirandola ... Roma, Nella stamparia di Iacomo Fei d'Andr. f., 1665.

149, [11], 111 (*i. e.* 119), [1] p. 1 illus. 23½^{cm}.

Signatures: A–V^4, a–p^4.

Nos. 65–72 repeated in paging of 2d part.

36–23942 MT860.S86B8

Stiles, *Sir* Francis Haskins Eyles, *bart.*

An explanation of the modes or tones in the antient Græcian music. By Sir Francis Haskins Eyles Stiles, bart., F. R. S. Read at several meetings of the Royal society. London, 1761.

1 p. l., 5–83 p. fold. tab., 2 fold. diagr. 23½ x 18^{cm}.

22–7976 ML169.A2S74

Strozzi, Gregorio, *17th cent.*

Elementorvm mvsicæ praxis. Vtilis non tantùm incipientibus, sed proficientibus, & perfectis ... Accedit Nexus, & sympatya musicæ, & astronomiæ. Avtore rev. ac regio abb. d. Gregorio Strozzio ... Pars prima, & secunda, opus tertium. Neapoli, typis Nouelli de Bonis, 1683.

4 p. l., 95, [1] p. front. 22½cm.

Half-title: Sancta crvx mvsicæ.
Tenor. (Gaspari describes 2 vols.: "Cantus" and "Tenor.")
Contrapuntal singing exercises.
This vol. does not contain the "Nexus."

7–13026 MT870.A2S92

Symmes, William, 1731–1807.

The duty and advantages of singing praises unto God. A discourse delivered at an occasional lecture in Andover, on Tuesday, April 6, 1779. Appointed to promote and encourage the religious art of psalmody. By William Symmes ... Danvers, near Boston: Printed and sold by E. Russell, at his printing-office, next the Bell-tavern, M, DCC, LXXIX.

24 p. 20cm.

Half-title: Mr. Symmes's discourse on the duty and advantages of singing praises unto God.

41–9086 BV290.S9

Synopsis of vocal musick: containing the rudiments of singing rightly any harmonical song, delivered in a method so solid, short and plain, that this art may now be learned more exactly, speedily and easily, than ever heretofore. Whereunto are added several psalms and songs of three parts. Composed by English and Italian authors for the benefit of young beginners. By A. B. Philo-Mus. London, Printed for Dorman Newman, at the Kings Arms in the Poultrey, 1680.

5 p. l., 135, [7] p. diagrs. 11 x 20½cm.

On verso of t.-p.: John Lever, bookseller, stationer and printseller, at Little Moorgate, near Moorfields.
"A very rare book. 3 copies only known to be extant, one in the British museum, one in the Royal library of Belgium at Brussels, and this copy."—Ms. note on fly-leaf.

CONTENTS.—Synopsis of vocal musick.—Twelve most usual tunes of psalms: in three parts. Treble, mean, and bass.—Twelve selected English tunes in three parts. Two trebles and a bass.—Twelve selected English catches. A. 3. voc.—Fourteen Italian songs composed by Giovanni Giacomo Castoldi [*i. e.* Gastoldi] da Carravaggio.

Ex libris William Hayman Cummings.
Bound in full brown levant morocco, inside gilt borders, by Zaehnsdorf, 1895.

20–10871 MT830.A2S9

Tacet, Joseph, *fl.* 1750.

See COMPLEAT instructions for the German flute.

Tartini, Giuseppe, 1692–1770.

L'arte del arco, ou L'art de l'archet, contenant 38 variations composées sous la plus belle gavotte de Corelly. Par Giusepe Tartini ... Gravées par m^me^. Leclair ... Paris, M. Leclerc [1780?]

16 p. 21 x 30^cm^.

Engraved throughout.

29-6574 MT267.T172

A letter from the late Signor Tartini to Signora Maddalena Lombardini, (now Signora Sirmen.) Published as an important lesson to performers on the violin. Translated by Dr. Burney. London, Printed for R. Bremner by G. Bigg, 1779.

2 p. l., 7 (*i. e.* 11) p. illus. (music) 26^cm^.

Added t.-p. in Italian; Italian and English on opposite pages.

18-17819 ML410.A2T18

Taswell, William, 1709?–1775.

The propriety and usefulness of sacred musick. A sermon preach'd in the Cathedral-church of Gloucester, at the anniversary meeting of the three choirs of Gloucester, Worcester, and Hereford, September 8. 1742. And published at their joint request, (for the use of their charity) by William Taswell ... Gloucester, C. Hitch; [etc., etc., 1742]

31 p. 18^cm^.

20-14641 ML3001.T15

Tate, Nahum, 1652–1715.

See Weedon, C., *ed.* The oration, anthems and poems, spoken and sung at the Performance of divine musick. [1702]

Taubert, Gottfried, *fl.* 1700.

... Rechtschaffener tantzmeister / oder Grůndliche erklårung der frantzôsischen tantz-kunst / bestehend in drey bůchern, deren das erste historice des tantzens / ursprung / fortgang / verbesserung / unterschiedlichen gebrauch ... untersuchet; das andere methodice des so wol galanten als theatralischen frantzôsischen tantz-exercitii grundsåtze ethice, theoretice und practice ... deutlich zeiget; anbey wird / nebst einer ausfůhrlichen apologie fůr die wahre tantz-kunst / der haupt-schlůssel zu der chorégraphie ... zu finden seyn; und das dritte discursive derer maitres, scholaires, assemblées, balls, hochzeittäntze / und anderer tantz-compagnien requisita ... zulånglich erôrtert. Endlich ist ein vollståndiges register aller eingebrachten sachen beygefůget worden. Leipzig, Bey F. Lanckischens erben, 1717.

5 p. l., 1176 (*i. e.* 1173), [55] p. incl. plates (diagrs.) front. 21½^cm^.

Nos. 662, 798, 916 omitted in paging.

The plates are included in the pagination, each numbered as one page.

"Chorégraphie, das ist, Die kunst einen tantz durch characteres, figuren und andere zeichen zu beschreiben ... von mons. Feüillet ... Ins teutsche ůbersetzet ... von dem authore dieses buches" (p. 745–915) has reproduction of title-page of French edition of 1701.

Book-plate: Friederici Nicolai et amicorum.

13-4473 GV1590.T4

Tenducci, Giusto Ferdinando, *fl.* 1760–1790.

Instruction of Mr. Tenducci, to his scholars. [London] Longman & Broderip [1785?]

1 p. l., 48 p. 23 x 31½cm.

Engraved throughout.
Portrait of Tenducci at head of t.-p.
"Necessary rules for students and dilettanti of vocal music": p. 2. Exercises: p. 3–48.
"Musical publications, printed and sold by Longman & Broderip, at the Apollo, n° 26, Cheapside, & n° 13, Hay-market, London": p. [1]
Four pages of manuscript music (4 marches) and "Glee. Sung by Mr. Wathen, Mr. Suett, and Mr. Bannister" (2 leaves, numbered 6–7) inserted at end.

Terrasson, Antoine, 1705–1782.

Mêlanges d'histoire, de littérature, de jurisprudence littéraire, de critique, &c. Par m. Terrasson ... Paris, Chez la veuve Simon & fils, 1768.

vii, 6, 438 p., 1 l. illus., vi plans. 17 x 10cm.

"Dissertation historique sur l'instrument nommé la vielle": p. [173]–254.

Teutsche filarmonische gesellschaft.

See Deutsche filarmonische gesellschaft.

Theodor *von Würzburg.*

See Theodorus *Herbipolensis.*

Theodorus *Francus.*

See Theodorus *Herbipolensis.*

Theodorus *Herbipolensis, printer.*

See Niger, Franciscus. Grammatica brevis.

Thorowgood, Henry, *fl.* 1760–1770.

A description of the æolian-harp, or harp of Æolus, from the earliest account to the present time, as approved by the late Dr. Hales & Jas. Oswald, esqr. (some time chamber composer to His Majesty) which are made on the truest mechanical principles by Henry Thorowgood, musical instrument maker and musick printer at the Violin & guitar ... London, H. Thorowgood [1754?]

1 p. l., 4 p. front. 24cm.

26–18519 ML1005.T5

Thoughts on the use and advantages of music, and other amusements most in esteem in the polite world, and the means of improving them to make our proper happiness and our pleasures but one object. In nine letters. In answer to a letter relating to modern musical entertainments, &c. London, J. Dodsley, 1765.

2 p. l., 116 p. front. 20½cm.

18–4318 ML60.A2T4

Tieck, Johann Ludwig, 1773–1853.

Phantasien über die kunst, für freunde der kunst. Herausgegeben von Ludwig Tieck. Hamburg, F. Perthes, 1799.

1 p. l., iv p., 1 l., [5]–283 p. 17^{cm}.

"Ein theil dieser aufsätze ist ein vermächtniss meines verstorbenen freundes W. H. Wackenroder ... sie sollten eine fortsetzung des buchs: 'Herzensergiessungen eines kunstliebenden klosterbruders' seyn."—p. [i]

"Von Wackenroder ist in der ersten abtheilung die erste und fünfte nummer geschrieben, unter Berglingers aufsätzen gehören mir die vier letzten an."—p. iii.

CONTENTS.—1. abschnitt. I. Schilderung wie die alten deutschen künstler gelebt haben: wobei zu exempeln angeführt werden Albrecht Dürer, nebst seinem vater Albrecht Dürer dem alten. II. Eine erzählung, aus einem italienischen buche übersetzt. III. Rafael's bildniss. IV. Das jüngste gericht, von Michael Angelo. V. Die Peterskirche. VI. Wateau's gemählde. VII. Über die kinderfiguren auf den Rafaelschen bildern. VIII. Ein paar worte über billigkeit, mässigkeit und toleranz. IX. Die farben. X. Die ewigkeit der kunst.—2. abschnitt. Anhang einiger musikalischen aufsätze von Joseph Berglinger: Vorerinnerung. I. Ein wunderbares morgenländisches mährchen von einem nackten heiligen. II. Die wunder der tonkunst. III. Von den verschiedenen gattungen in jeder kunst, und insbesondre von verschiedenen arten der kirchenmusik. IV. Fragment aus einem briefe Joseph Berglingers. V. Das eigenthümliche innere wesen der tonkunst, und die seelenlehre der heutigen instrumentalmusik. VI. Ein brief Joseph Berglingers. VII. Unmusikalische toleranz. VIII. Die töne. IX. Symphonien. Der traum: eine allegorie.

10–8859 N7445.T5

Tomlinson, Kellom.

The art of dancing explained by reading and figures; whereby the manner of performing the steps is made easy by a new and familiar method: being the original work, first design'd in the year 1724, and now published by Kellom Tomlinson, dancing-master ... London, Printed for the author, 1735.

12 p. l., [3]–159, [1] p. front. (port.) 37 pl. 29½ x 23^{cm}.

The frontispiece is dated 1754.

Many of the plates contain tunes for the dances which they illustrate.

[*Real name:* Kenelm Tomlinson]

20–10890 MT950.A2T6

Torres, Melchior de.

Arte ingeniosa de musica, con nueua manera de auisos breues y compẽdiosos sobre toda la facultad della. Agora nueuamente reformada y corregida por su mesmo autor. Assi para canto llano y canto de organo: como para contrapunto: donde se hallarã reglas en breue cõprehendidas y declaradas por Melchior de Torres ... Alcala, P. de Robles y I. de Villanueua. Vendese en casa de L. Gutierrez, 1566.

xxxv numb. l. illus. (music) 20^{cm}.

Colophon: Esta presente obra breue y muy compendiosa de Musica pratica ... fue impressa en la muy noble villa de Alcala de Henares en casa de Juan de Villanueua y Pedro de Robles ... Año de mil y quinienios [!] y sesenta y seys años.

Signatures: A–D^{8}, E^{4} (last leaf blank)

Vignette (coat of arms) at head of title. Title and vignette within historiated side-borders and horizontal borders of printer's ornaments. Gothic type (except title-page.)

At least two earlier editions were published, in 1544 and 1559 respectively.

30–3283 MT860.T7

Torres y Villarroel, Diego de, 1693?–1770.

Montante christiano, y politico, en pendencia musica-medica-diabolica. Lo desembaynò don Diego de Torres ... [Salamanca?] J. de Moya [1726?]

3 p. l., 25 p. 14½cm.

Polemic occasioned by v. 1 of Feijóo y Montenegro's "Theatro critico universal".

27–25045 ML3001.F28T7

See also Corominas, J. F. de. Cantaridas amigables.

Tosi, Pietro Francesco, *ca.* 1650–*ca.* 1732.

Observations on the florid song; or, Sentiments on the ancient and modern singers. Written in Italian by Pier. Francesco Tosi ... Translated into English by Mr. Galliard ... To which are added, explanatory annotations, and examples in musick ... London, J. Wilcox, 1742.

xviii, [2], 184 p. VI fold. pl. (music) 17½cm.

"A prefatory discourse, giving some account of the author": p. [vii]–xiii.

19–17367 MT820.A2T728

Travenol, Antoine, *plaintiff.*

Memoire signifié, pour le sieur Antoine Travenol, maître de danse à Paris, demandeur en intervention. Contre le sieur Arrouet de Voltaire ... deffendeur. [Paris, Impr. de J. Bullot, 1746]

13 p. 26½ x 21cm.

Caption title.
Signed: Antoine Travenol. Me. Lemarié, avocat.

42–6750 ML1727.3.A2T728

[Travenol, Louis] *d.* 1783.

Arrest du conseil d'etat d'Apollon, rendu en faveur de l'orchestre de l'Opera. Contre le nommé J. J. Rousseau, copiste de musique, auteur du Devin du village, & de l'ecrit intitulé, Lettre sur la musique françoise, &c. Sur le mont Parnasse; de l'Imprimerie divine. [Paris?] 1753.

14 p. 15½cm.

The "Arrest" is in verse, with "Remarques" in prose. A revision of this pamphlet is included in the author's Œuvres mêlées, 1775.
With autograph of Edmond de Goncourt.

41–25462 ML1727.3.T72A7

Requeste d'un acteur de l'Opera, à monseigneur le prevost des marchands. [n. p., 1758]

8 p. 15½cm.

Caption title.
In verse.
With autograph and book-plate of Edmond de Goncourt.

41–27530 ML1727.3.T72R4

Travenol, Louis, *d.* 1783, *plaintiff.*

Memoire signifié. Pour Louis Travenol, de l'Académie royale de musique. Contre le sieur Arrouet de Voltaire, de l'Académie françoise. [Paris, Impr. de J. Bullot, 1746]

14 p. 26½ x 21^{cm}.

Signed: Louis Travenol. M^{e}. Rigoley de Juvigny, avocat.

ML1727.3.T72M3

Trew, Abdias, 1597–1669, *praeses.*

Disputatio musica prima De natura musicæ ... Altdorphi, e chalcographéo Scherffiano, 1645.

[16] p. 19½ x 15½^{cm}.

Diss.—Altdorf (Eitel Gallus Pflugg, respondent)

ML3800.T73

Disputatio musica secunda, De natura soni et auditus, quatenus eorum notitia musicæ scientiæ conducit ... Altdorphi, e chalcographéo Scherffiano, 1645.

[16] p. 19½ x 15½^{cm}. [*With* Trew, Abdias, *praeses.* Disputatio musica prima. Altdorphi, 1645]

Diss.—Altdorf (Martinus Joannis, Chittinga-Francus, respondent)

42–5447 ML3800.T73

Trew, Abdias, 1597–1669.

Lycei musici theorico-practici intimatio et epitome latino-germanica, hoc est: Explicatio tredecim divisionum monochordi, earumq́; ad veteris & novæ musicæ jucundam & scientificam cognitionem ac collationem, & in genere ad usum theorico-practicum componistarum, cantorum & organopœorum accomodatio. Kurtzes musicalisches kunstbůchlein / in welchem auss erklårung vnd abtheilung dess monochordi der rechte grund / so wol die alte bissher vnbekandte / als heutige musicam grůndlich zu verstehen / vnd kůnstlich im componirn vnd musicirn anzubringen vnd zu ůben / auch orgel pfeiffen auss solchen vnd der geometriæ fundamentis in gute proportion zu bringen / vnd so wol als andere instrumenta zu stimmen gewiesen wird. Durch m. Abdiam Trevv ... Rotenbvrgi ad Tvb., ex officina chalcographica Jacobi Mollyni, 1635.

2 p. l., 92 p. illus. (music) fold. pl. 20½^{cm}.

"Die demonstrationes lateinisch / vnd die applicationes ad praxin teutsch."

Second edition. The 1st edition appeared the same year under title: Janitor lycei musici intimatio, ėt epitome (Rotenburg, 1635) *cf.* Mendel, Musikalisches konversations-lexikon.

25–21739 ML3809.A2T81

Troyes. Académie de musique.

See Académie de musique de Troyes.

Trümper, Michael, 1603–1670.

Epitome oder Kurtzer ausszug der musik / für die anfahende / so da wollen singen lernen; auffgesetzet durch Michaelem Trum-

perum ... Gotha / typis Reyherianis, gedruckt durch J. M. Schalln, 1668.

[16] p. illus. (music) 16cm.

Signature: A8.

32-5348 MT7.T88

Turner, William, *fl.* 1677.

Sound anatomiz'd, in a philosophical essay on musick. Wherein is explained the nature of sound, both in its essence and regulation, &c. Contrived for the use of the voice in singing, as well as for those who play on instruments. Together with a thorough explanation of all the different moods used in musick, for regulating time in the different divisions of measures used therein ... To which is added, a discourse, concerning the abuse of musick. By William Turner. The 2d ed. London, Printed by W. Pearson for the author [172-]

4 p. l., 80, 7 p. illus. (music) fold. pl. (music) 21 x 17cm.

First published, 1677, under title: A philosophical essay on musick, directed to a friend.

22-889 MT7.A2T96

Twining, Thomas, 1735-1804, *editor and translator.*

See Aristoteles. Aristotle's treatise on poetry. 1789.

Vaginarius, Joannes, *pseud.*

See Spataro, Giovanni, *d.* 1541.

Valla, Giorgio, *d.* 1500.

Georgii Vallae Placentini viri clariss. De expetendis, et fvgiendis rebvs opvs ... [*Colophon:* Venetiis in aedibvs Aldi Romani, impensa, ac stvdio Ioannis Petri Vallae filii pientiss. mense decembri. M.D.I.]

2 v. diagr. 43 x 28cm.

Title followed by contents; v. 2, caption title only; colophon at end of v. 2. Both volumes unpaged.

Contents.—[t. 1] De arithmetica libri .III. ubi quædam a Boetio prætermissa tractantur. De musica libri .v. ... De geometria libri .VI. ... De tota astrologia libri .IIII. ... De physiologia libri .IIII. ...—[t. 2] De medicina libri .VII. ... Problematum liber unus. De grammatica libri .IIII. De dialectica libri .III. De poetica liber unus. De rhethorica libri .II. De morali philosophia liber unus. De oeconomia, siue administratione domus libri .III. ... Politicon unicum uolumen ... De corporis commodis, & incommodis libri .III. ... De rebus externis liber unus, ac ultimus, ubi de gloria, amplitudine, & cæteris huiusmodi.

6-39618 AC14.V3

Vandenbroeck, Othon Joseph, 1759-1832.

Traité général de tous les instrumens a vent a l'usage des compositeurs. Dédié a son ami Rodolphe par Othon Vandenbrock. Cette methode traite de l'etendue du cor dans tous les tons majeurs et mineurs, avec un violon unisson. On y trouve tous les traits et passages que cet instrument peut faire, tous les solo qu'un compositeur

peut et doit employer à commencer par le si en bas jusqu'au si en haut. Elle indique aussi la maniere de placer les clarinettes, les trompettes, tromboni, timballes, et tous les autres instrumens à vent dans leurs tons naturels ... Paris, Chez Boyer [1793]

1 p. l., 2–65 p. 35cm.
Engraved throughout.
Label of Louis, Paris, mounted over imprint on t.-p.
13–33569 MT70.V28

Vegius, Mapheus, *d.* 1458.

Qvae in hoc ‖ opere continentur. ‖ Maphei Vegij Laudeñ Pom ‖ peana. ‖ Epigrammata in rusticos. ‖ Conuiuium Deorum. ‖ Barth. Põterolli iureconsulti ‖ Laudeñ Albula. ‖ Bartho. Philippinei. Gaphu- ‖ riani Nominis Assertoris in. ‖ Io. Vaginarium Bononieñ ‖ Apologia ‖ Ad. Præstantiss. Virum. Ant. ‖ de Fantis Theologum ac Phi ‖ losophum Taruisinum ‖ [Mediolani (2d pt.: Taurini) 1521]

[106] p. 21½cm.

In two parts. Signatures: A–H⁴; a–d⁴, e⁶.
Sig [Hiij] verso, line 16, colophon of 1st part: Impressum Mediolani per Ioannem de Ca‖stiliono impensis andree calui Anno ‖ Dñi. M.D.XXI. Die. XI. octobris. ‖ Registrum omnes sunt duerni ‖ [Hiiij] blank. [ai], title of 2d part: Apologia ‖ Barto. Philippi‖nei Gaphuriani. Nominis ‖ Asserto. in Ioan. Vaginarium ‖ Bononieñ. ‖ Ad Ant. de Fãtis Taruisinũ. ‖ Theologum ac Philosophũ ‖ Prestantiss. ‖ [eVI] verso, colophon of 2d part: Taurini per Frañ de sylua impen‖sis Andreæ Calui tertio Kl' ‖ Septembris. M.D.XXI.
The two title-pages have the same floreated border. Initials.
For an account of the controversy between Gaffurio and Spataro which occasioned Filippini's pamphlet, *cf.* Fétis. Biog. univ. des musiciens, 2d ed., v. 3, p. 378–379 (art. Gafori) "Joannes Vaginarius" is the contemptuous name bestowed upon Spataro by Gaffurio.

27–7063 ML171.V33

Verdizotti, Giovanni Mario, 1525–1600, *translator.*

See Falletti, G. Le lodi della mvsica. 1563.

Verhandeling, over de muziek; waer in men tracht, de zelve tot meerder klaerheit te brengen ... als mede hoe men de klawier instrumenten tot volkoomenheit kan brengen, met eene beschryving van een nieuw uitgevonden klavesimbel ... en eindelyk ... eene lyst van konstwoorden der muziek ... en 8 plaeten. 's Gravenhage, J. A. Bouvink, 1772.

v, [3], 379 p. 8 fold. pl. (incl. music) 21cm.
17–8853 MT6.A2V27

Villarroel, Diego de Torres y

See Torres y Villarroel, Diego de.

Viotti, Giovanni Battista, 1753–1824.

See Franches et courtes réflexions sur un mémoire au roi; publié nouvellement par m. Viotti.

Vogler, Georg Joseph, *abt,* 1749–1814.

Georg Joseph Vogler's ... Tonwissenschaft und tonsetzkunst. Mannheim, Gedruckt in der Kuhrfürstlichen hofbuchdruckerei, 1776.

5 p. 1., 86 p. 2 fold. tab. 16½cm.

Added t.-p., engraved: Tonwissenschaft und tonsetzkunst vom abt Vogler. Ein für sich bestehender haupttheil seiner Tonschule. Offenbach a/M, Bey J. André [n. d.]

26–224 MT40.V87

Vogüé, Jacques Joseph François de, *bp.*, 1740–1787.

Catalogue de la musique et des instrumens dépendans de la succession de m. de Vogüé, évêque de Dijon, dont la vente commencera, au Palais épiscopal de la même ville, le mercredi 21 novembre 1787 ... Dijon, J. B. Capel, 1787.

24 p. 16cm.

40–21186 ML138.D55C2

Voltaire, François Marie Arouet de, 1694–1778.

See Travenol, Antoine, *plaintiff*. Memoire signifié ... Contre le sieur Arrouet de Voltaire.

Travenol, Louis, *plaintiff*. Memoire signifié ... Contre le sieur Arrouet de Voltaire.

Volupius Decorus, *Musagetes, pseud.*

See Schoensleder, Wolfgang, 1570–1651.

W., B. von.

See Wiese, C. L. G., *freiherr* von.

Wackenroder, Wilhelm Heinrich, 1773–1798.

See Tieck, J. L. Phantasien über die kunst.

Walter, Thomas, 1696–1725.

The grounds and rules of musick explained: or, An introduction to the art of singing by note. Fitted to the meanest capacities. By Thomas Walter, m. a. Recommended by several ministers ... Boston, Printed by Benjamin Mecom for Thomas Johnston [1760?]

1 p. l., iii, [1], 25 p.; 20 l. (music) illus. (music) 12 x 18cm.

Contains "Thoughts on poetry and musick: by Dr. Watts" (verso of t.-p.) "A recommendatory preface," dated Boston, April 18, 1721, and signed by Increase and Cotton Mather and 13 other ministers, the name of Peter Thacher heading the list (iii p.) Explanation of musical characters ([1] p.) "Some brief and very plain instructions for singing by note" (25 p.) Music (engraved) consisting of "Rules for tuning the voice" (leaf 1) followed by hymn tunes arranged for 3 parts (leaves 2–20)

16–24482 M2116.W22

Warren, Ambrose, *b. ca.* 1656.

The tonometer: explaining and demonstrating, by an easie method, in numbers and proportion, all the 32 distinct and different notes, adjuncts or suppliments contained in each of four octaves inclusive, of the gamut, or common scale of musick. With their exact difference and distance. Whereby the practitioner on any key'd, or fretted instrument, may easily know how to tune the same. And

also, with great exactness, how to transpose any musick from one key to another, sharp or flat, higher or lower; with proper sharps or flats thereto. Never before published. By Ambrose Warren ... [London] Printed by J. Cluer and A. Campbell, and sold by B. Creake, 1725.

3 p. l., [5]–24 p. front., illus. (music) 3 fold. pl. (incl. music) 24½ x 19cm.

17-31251 MT165.A2W2

Warton, Thomas, 1728–1790.

Ode for music, as performed at the theatre in Oxford, on the second of July, 1751. Being the anniversary appointed by the late Lord Crew, bishop of Durham, for the commemoration of benefactors to the university ... By Tho. Warton ... Set to music by Dr. Hayes ... Oxford, R. Clements and J. Barrett; [etc., etc., 1751]

11 p. 28 x 23cm.

Without the music.
With this is bound the author's poem, The triumph of Isis.

25–15588 ML54.2.O3H2

Weaver, John, 1673–1760.

A collection of ball-dances perform'd at court: viz. the Richmond, the roundeau, the rigadoon, the favourite, the Spanheim, and the Britannia. All compos'd by Mr. Isaac, and writ down in characters, by John Weaver, dancing-master. London, Printed for the author, and sold by J. Vaillant, 1706.

3 p. l., 41 pl. on 32 l. 26½cm.

Plates contain diagrams of dance figures; each has, at head, tune for figure represented.

20–10872 MT950.A2 I 7

Weaver, John, 1673–1760, *translator.*

See Feuillet, R. A. Orchesography. [1715?]

Weber, Jeremias, 1600–1643.

Hymnologia sacra, das ist: Geistliche und liebliche singe kunst / darinnen einfeltiger bericht geschicht vom vrsprung / nothwendigkeit / fürtreffligkeit vnd vielfeltigem nutz der geistlichen lieder / vnd insonderheit / wie derer viel / so in etlichen versen von dem gemeinen volck vnrecht gesungen werden / zu corrigiren sind / etc. In zweyen predigten der christlichen gemeine zu Leipzig vorgetragen von m. Ieremia Webern ... Leipzig / In verlegung G. Grossen / buchhendlers. Gedruckt bey J. A. Mintezeln / 1637.

1 p. l., [18], 3–197, [13] p. 13cm.

35–21821 ML3168.W4H8

Weedon, Cavendish, *fl.* 1700, *editor.*

The oration, anthems and poems, spoken and sung at the Performance of divine musick. For the entertainment of the Lords spiritual & temporal, and the honourable House of commons. At Sta-

tioners-Hall, January the 31st 1701. Undertaken by Cavendish Weedon, esq; London, Printed for H. Playford, and are to be sold by J. Nutt, MDCII [!] [*i. e.* 1702]

23 p. 19^{cm}.

Signatures: A–C^{4}.
Contains poems by Nahum Tate and anthems by William Turner and John Blow.
Without music.

27–7948 PR3729.T115O7

Weidner, Johann Joachim, 1672–1732, *praeses.*

De usu musices in ecclesia christiana ... Rostochii, typis Nicolai Schwiegerovii [1728]

3 p. l., 133, [1] p. 19½^{cm}.

Diss.—Rostock (J. N. W. Schultze, respondent)

32–5349 ML3001.W4

Wenk, August Heinrich.

Beschreibung eines chronometers oder musikalischen taktmessers und seines vortheilhaften gebrauchs für das musikliebende publikum, von A. H. Wenk. Magdeburg, G. C. Keil, 1798.

30 p. fold. pl. (music) 17½^{cm}.

24–13308 ML1080.W36

Werckmeister, Andreas, 1645–1706, *translator.*

See STEFFANI, AGOSTINO. Send-schreiben.

Wetzel, Johann Caspar, 1691–1755, *editor.*

See MÜLLER, H. Hymnologia sacra ... 1728.

[Wiese, Christian Ludwig Gustav, *freiherr* **von]** 1732–1800.

Anweisung der mechanischen behandlung das clavier nach einer vorgeschlagenen neuen temperatur zu stimmen. B. v. W. Dresden, Im Hilscherschen musick-verlage [1790]

[4] p. illus. (music) 20 x 26 ^{cm}.

Music engraved.

29–11865 ML3809.W62

Wöchentliche nachrichten und anmerkungen die musik betreffend.

See MUSIKALISCHE nachrichten und anmerkungen.

37–35294

[Wolf von Wolfenau, Anton]

Gründliche abhandlung über die unnütz- und unschicklichkeit des H im musikalischen alphabete; nebst einer anmerkung, die kunstlichen töne betreffend. Herausgegeben von J. F. Schwanenberg. Mit einer kupfertafel. Wien, C. F. Wappler und L. Hochenleitter; [etc., etc.] 1797.

xvi, 140, [19] p. illus. (music) fold. tab., fold. diagr. 19½^{cm}.

Engraved title vignette, head and tail pieces.

22–903 ML432.A2W65

[Wollick, Nicolas]

Opus Aureum. || Musice castigatissimũ. || de Gregoriana. et Figuratiua atq̃ con / || trapũcto simplici percõmode tra / || ctans oĩb9 cantu oblectan || tibus vtile et necessa / || rium e diuersia exerptum || Fata regunt finem, spero dij cepta secundent || Qui ducis vultus et non legis ista libenter || Omnibus inuideas, liuide nemo tibi: || [Colonie, H. Quentel, 1501]

[78] p. 1 illus., diagr. 20^{em}.

Colophon ($H_{[v]}^{recto}$): ¶Explicit opusculũ musices omnibus volentib9 cantũ || vtrũq̃ scire necessariũ fausto fine Impressum Colonie p || honestũ virũ Henricũ Quentel ciuem famatũ eiusdem || Anno missionis in carnẽ diuini verbi. millesimo quingẽ || tesimo vno addito.

Signatures: A^6, B^4, C^6, D–E^4, F^6, G^4, H^6 (last leaf blank)

Only the staves are printed for the musical examples of the third and fourth parts; the notes are filled in in manuscript.

In four parts, of which only the first two, treating of the Gregorian choral, are by Wollick; the last two, dealing with florid song, are by Malcior of Worms ("At Malcioris de Wormatia figuratiuũ") as appears from a letter on the last page, headed: Nicolaus Wollick de Serouilla Artiũ magister. dño Ade Popardiensi sacre pagine licentiato ac in gymnasio Corneliano regenti Salutẽ. P. D. The letter ends: Vale p̃sidiũ ꝛ decus Nicolai galli.

The treatise by Malcior of Worms was also published in Gregor Reisch's Margarita philosophica. *cf.* Eitner's Quellen-lexikon.

40-21470 ML171.W74S

Zarlino, Gioseffo, 1517–1590.

See Galilei, V. Discorso. 1589.
Dialogo. 1602.

INDEX TO AUTHORS OF WORKS ISSUED ANONYMOUSLY

Works of unknown authorship are not listed here; title entries will be found in their alphabetical place in the body of the catalogue.

Anweisung der mechanischen behandlung das clavier nach einer vorgeschlagenen neuen temperatur zu stimmen. *See* Wiese, Christian Ludwig Gustav, *freiherr* von.

Architectonice musices universalis. *See* Schoensleder, Wolfgang.

Arithmetique des musiciens. *See* Gallimard, Jean Edme.

Arrest du conseil d'etat d'Apollon. *See* Travenol, Louis.

L'art de la danse. *See* Saurin, Didier.

The art of playing on the violin. *See* Prelleur, Peter.

Au corps législatif sur l'Opera. *See* Paris. Académie royale de musique.

The battle of the fiddles. *See* Baretti, Giuseppe Marco Antonio.

Bemerkungen ûber die flôte. *See* Ribock, J. J. H.

A brief history of musick. *See* Prelleur, Peter.

Cantus, songs and fancies. *See* Forbes, John.

Compte rendu au public. *See* Paris. Académie royale de musique.

La constitution de l'Opera. *See* Chevrier, François Antoine, *supposed author.*

Déclamation théâtrale. *See* Dorat, Claude Joseph.

Declaration du roy. *See* France.

Del teatro. *See* Milizia, Francesco.

Il Desiderio, overo, De' concerti di uarij strumenti musicali. *See* Bottrigari, Ercole.

Dialogue sur la musique des anciens. *See* Châteauneuf, François de Castagnères, *abbé* de.

Dictionnaire portatif des beaux-arts. *See* Lacombe, Jacques.

Dictionnaire portatif des théatres. *See* Léris, Antoine de.

Directions for playing on the flute. *See* Prelleur, Peter.

Directorium chori. *See* Carmelites; *see also* Guidetti, Giovanni.

Discours sur la musique d'Italie. *See* Maugars, André.

Divers traitez d'histoire, de morale et d'eloqvence. *See* Saint Glas, Pierre de, *ed.*

Editto per le donne. *See* Catholic church. *Pope, 1700–1721 (Clemens* XI)

Editto sopra la musica. *See* Catholic church. *Pope, 1691–1700 (Innocentius* XII)

Efemeridi letterarie di Roma, Risposta al giudizio delle. *See* Eximeno y Pujades, Antonio.

Effets de l'air sur le corps humain. *See* Béthisy, Jean Laurent de, *supposed author.*

Essai sur les révolutions de la musique, en France. *See* Marmontel, Jean François.

An essay to excite a further inquiry into the ancient matter and manner of sacred singing. *See* Seccomb, Joseph.

Este es un excelente tractado dela musica llamado Lux bella. *See* Duran, Domingo Marcos.

Extrait de l'arrest definitif de la Cour de Parlement. *See* France.

La Galliade (by G. Le Fèvre de la Boderie) *See* Mersenne, M. Qvæstiones celeberrimæ in Genesim. 1623.

Georg Friedrich Håndels lebensbeschreibung. *See* Mainwaring, John.

Grůndliche abhandlung ůber die unnůtz- und unschicklichkeit des H im musikalischen alphabete. *See* Wolf von Wolfenau, Anton.

In hoc opere contenta Arithmetica decem libris demonstrata. Musica libris demõstrata quatuor. *See* Le Fèvre, Jacques, *d'Étaples.*

Instruction du procès, entre les premiers sujets de l'Académie royale de musique et de danse. *See* Ginguené, Pierre Louis.

An introduction to the knowledge and practice of the thoro' bass. *See* Baillie, Alexander, *supposed author.*

The laws and resolutions of several general meetings, for the . . . regulation . . . of the fund for the support of decayed musicians. *See* Royal society of musicians of Great Britain, *London.*

Lettre à une dame d'un certain âge sur l'état présent de l'opéra. *See* Holbach, Paul Henri Thiry, *baron* d'.

Lettre au sujet de la rentrée de la demoiselle Le Maure a l'Opera. *See* Neufville de Brunaubois-Montador, Jean Florent Joseph de.

Lettre critique et historique sur la musique françoise, la musique italienne, & sur les Bouffons. *See* Jourdan, Jean Baptiste.

Lettre de madame * * *. . . sur les spectacles. *See* Du Boccage, Marie Anne (Le Page) Fiquet.

Lettre sur les Bouffons. *See* Jourdan, Jean Baptiste. Lettre critique.

Lettres d'un academicien de Bordeaux sur le fonds de la musique. *See* Castel, Louis Bertrand.

Lux bella. *See* Duran, Domingo Marcos.

Mémoires anecdotes des avantures galantes de M. Duliz. *See* Desforges.

Memoirs of the life of Sig. Agostino Steffani. *See* Hawkins, *Sir* John, *supposed author.*

Memoirs of the life of the late George Frederic Handel. *See* Mainwaring, John.

The most pleasant companion, or Choice new lessons for the recorder. *See* Banister, John, *supposed author.*

Musica libris quatuor demonstrata. *See* Le Fèvre, Jacques, *d'Étaples.*

A musical dictionary. 1769. *See* Brossard, Sébastien de.

Musicks hand-maid. *See* Playford, John.

La musique theorique, et pratique. *See* Saurin, Didier.

Pétition, pour l'Académie royale de musique, a l'Assemblée nationale. *See* Paris. Académie royale de musique.

Point de vue de l'Opera. Fragment anonyme. (By Bernis.) *See* Meusnier de Querlon, Anne Gabriel. Reglement pour l'Opera.

Projet concernant de nouveaux signes pour la musique. *See* Rousseau, Jean Jacques. Traités sur la musique.

Rapport relatif au mode d'existence de l'Opéra. *See* Paris. Académie royale de musique.

Rapport sur l'Opéra présenté au corps municipal, le 17 août 1791. *See* Paris. Académie royale de musique.

Reglement pour l'Opera de Paris. *See* Meusnier de Querlon, Anne Gabriel.

Requeste d'un acteur de l'Opera. *See* Travenol, Louis.

Risposta al giudizio delle Efemeridi letterarie di Roma. *See* Eximeno y Pujades, Antonio.

Saggio sopra l'opera in musica. *See* Algarotti, Francesco, *conte.*

Scotish song. *See* Ritson, Joseph.

Select collection of English songs. *See* Ritson, Joseph.
Il teatro alla modo. *See* Marcello, Benedetto.
Thoughts on the use and advantages of music. *See* Hanway, Jonas.
Three treatises. The first concerning art. The second concerning music [etc.] *See* Harris, James.
Traité contre les danses et les mauvaises chansons. *See* Gauthier, François Louis.
Traités sur la musique. *See* Rousseau, Jean Jacques.
Le triomphe de l'intérêt. (By Louis de Boissy.) *See* Desforges.
A vade mecum for the lovers of musick. *See* Hudgebut, John.
Versuch über das schöne. *See* André, Yves Marie.
The voice of discord. *See* Baretti, Giuseppe Marco Antonio.
La voix de la discorde. *See* Baretti, Giuseppe Marco Antonio.
Le vol plus haut. *See* Mayeur de Saint Paul, François Marie.
Le Waux-hall populaire. *See* Cailleau, André Charles.

BOOKS ON EAST ASIATIC MUSIC IN THE LIBRARY OF CONGRESS

(Printed before 1800)

I. Works in Chinese

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FOREWORD

The origin of Chinese music is generally traced to remote antiquity, but no credence can be placed in the usual accounts that the legendary Emperor Huang-ti originated it. That music was very well developed by the time of Confucius (*551–479 B. C.*), however, is undisputed—it was an integral part of all ritual and was taught as one of the six fundamental arts. It is generally believed that, after the so-called First Emperor ordered the Burning of the Books in 213 B. C., the music of antiquity became a lost art, although a few works on the subject survived this literary inquisition.

In the Han Dynasty (*206 B. C.–221 A. D.*) music maintained its religious character but became entangled with mystical and philosophical speculation, which hampered rather than facilitated its development. About the same time new influences began to filter into China through the opening of trade routes and invasions by foreign peoples. Different scales were introduced, together with a number of foreign musical instruments, some of which are in use today. The ancient outlook gradually altered and the old musical tradition vanished. To trace the link with the remote past is a very difficult task.

Modern Chinese music is said to date from the T'ang Dynasty (*618–907*), during which it attained a very high degree of development. Emperor Hsüan-tsung, who reigned from 712 to 756, was himself a great patron of music and drama. In the seventeenth and eighteenth centuries the elements of Western music were brought to the attention of educated Chinese by the Catholic missionaries then living in Peking. Although this knowledge had no perceptible effect on the music of China, it was incorporated in several officially compiled works of the time. Some missionaries in turn became interested in Chinese music and wrote in the eighteenth century a few treatises on the subject. One of the earliest works of this kind was a monograph, written by the French Jesuit, Joseph Marie Amiot (1718–1793), entitled "Mémoire sur la Musique des Chinois." It was published in 1779 as part of the monumental work, *Mémoires concernant l'Histoire, les Sciences, les Arts, les Moeurs, les Usages, etc., des Chinois.* Since then a number of other studies have appeared in Western languages, most of them providing only a limited introduction to the subject.

Within the last century, Chinese music has undergone very important changes. The modern theatrical music-drama, *p'i-huang* 皮黃, familiar to most Western residents of China, must not be considered as representative of all Chinese music, for it is of comparatively modern origin, being chiefly a development of the last half of the nineteenth century. Still more recently, Western methods of performance, voice-production and harmonization have been introduced,

primarily through mission-established schools. For an understanding of the peculiar character of Chinese musical tradition, however, it is necessary to give attention to the theory and practice of earlier times, and it is for this purpose that the following bibliography has been compiled.

Among the terms used in this bibliography there are several that deserve a brief explanation.

The term *lü-lü* 律呂 derives from the name of an ancient musical instrument which was used, in the manner of a pitch-pipe, to determine the twelve chromatic semitones of the octave. It consisted of twelve bamboo tubes of graduated lengths, six tubes representing the positive tones (*yang*), called *lü* 律, and six representing the negative tones (*yin*), called *lü* 呂. Hence this instrument received the name *lü-lü*, meaning "law," or "principle." The first and longest of the tubes measured nine inches and was called *huang-chung* 黃鐘. The sound it produced, known as *kung* 宮, was the keynote of the chromatic scale. In time the term *lü-lü* became more or less synonymous with music in general.

The *ch'in* 琴 is the most celebrated classical instrument of China. The name *ch'in* is generally translated into English as "lute," but actually the instrument resembles the psaltery or zither. It consists of an oblong, convex sounding board, over which are stretched seven silk cords of equal length but of differing thickness, tuned GACDEGA. It was used formerly in state ceremonies and was played exclusively by the educated classes. Owing to the fact that it is a very difficult instrument to master, the *ch'in* was never widely popular and today there are even fewer players. The tablature is especially complicated. Each note is made up of several simple symbols indicating for each tone the pitch, string, finger position and direction of plucking.

Ch'in-p'u 琴譜 are musical compositions written expressly for the lute. They have been handed down for several hundred years and the composers are now unknown. The same compositions appear in most of the collections listed below and vary slightly according to the interpretations of the editors.

A companion instrument of the *ch'in* is the *sê* 瑟. It is larger than the *ch'in*, having twenty-five strings, but is similar to it in principle. It is tuned in the pentatonic scale and is played in octaves. Notation is similar to that for the *ch'in*, but the "notes" in a score are doubled to indicate the octaves. Owing to the fact that it is even more difficult to play than the *ch'in*, it is more rare today.

[In cases where there are two or more editions of the same work in the Library of Congress, only the earliest appears in the following list. Works from collectanea are described only when this Library does not possess them in separate editions.]

Works on Musical Theory

Ch'ing-shan yüeh-lu 竟山樂錄 ("Ching-shan's Book of Music"), 4 *chüan*, compiled by Mao Ch'i-ling (see *Shêng-yü yüeh-pên chieh-shuo* below), printed in Mao's collected works in 1796. The first two words in the title constitute the courtesy name of the author's father, to whom the book is dedicated. This work on musical theory is based on a treatise concerning flutes by Chu Ch'üan 朱權 (d. 1448), a son of the first Ming Emperor. The latter work in turn treats the music of the T'ang period (618–907 A. D.), with the result that Mao's book has some valuable information on the music of that time.

Huang-chung t'ung-yün 黃鐘通韻 ("The Theory of Music"), 2 *chüan*, 2 v., by Tu Ssŭ-tê 都四德 (18th century), printed in 1744. This work, divided into ten sections, deals entirely with the principles of music, illustrated by tables and diagrams. Seventy or eighty percent of the material is credited to Ts'ai Yüan-ting, author of the *Lü-lü hsin-shu*, mentioned below.

Huang-yen ting-shêng lu 皇言定聲錄 ("Notes to the Emperor's Talks on Music"), 8 *chüan*, compiled by Mao Ch'i-ling (see *Shêng-yü yüeh-pên chieh-shuo*) and printed in 1796 in his collected works, *Hsi-ho ho-chi*. The Emperor referred to is Shêng-tsu, who ruled as K'ang-hsi in the years 1662–1723. The author also expounds his own theories concerning the nine tones and the seven notes. Having decisive views of his own, he took issue with the theories of many musicologists of earlier times. The last *chüan* deals with musical instruments of all types.

Ku-chin yüeh-lu 古今樂錄 ("Notes on Ancient and Contemporary Music"), 1 *chüan*, by Chih-chiang 智匠, a monk of the sixth century. In the *Han-Wei i-shu ch'ao* 漢魏遺書鈔 printed in 1800. Compiled in 568, this work is a collection of anecdotes relating to Chinese music from antiquity down to the author's lifetime. It contains a great deal of useful information and has been frequently quoted by later writers.

Li-shih hsüeh-yüeh lu 李氏學樂錄 ("Li's Notes on Music"), 2 *chüan*, by Li Kung (1659–1733), printed in 1796 in the collected works of Mao Ch'i-ling (see *Shêng-yü yüeh-pên chieh-shuo* below). A collection of notes, tables and diagrams on musical theory, supposedly written when the author was a pupil of Mao Ch'i-ling, though some critics regard Mao as the real author. The book holds that all tunes, however complex, evolved from the twelve semitones of the octave.

Li-yüeh ho-pien 禮樂合編 ("Collected Treatises on Rites and Music"), 30 *chüan*, 16 v., by Huang Kuang 黃廣 (17th century), printed in 1633. These essays were extracted from various sources, but unfortunately these sources are not given. Irrelevant material is sometimes included and the whole is rather poorly organized.

Lü-lü 律呂 ("Principles of Music"), 1 *chüan*, author unknown. In the musical collectanea entitled *Hsiao-yü p'u* 嘯餘譜, or "Song Manual," printed in 1622. This treatise is devoted in part to a discussion of the respective lengths of the twelve pitch-pipes, but chiefly to the general principles of Chinese music.

Lü-lü chêng-i 律呂正義 ("The True Principles of Music"), 5 *chüan*, 5 v., compiled by imperial order of 1713 and printed in 1724 from movable copper type at the Wu Ying Palace. It constitutes the third section of a tripartite work on the calendar, mathematics and music, bearing the collective title, *Lü-li yüan-yüan* 律歷淵源. The musical treatise is divided into three parts, as follows: (1) the theory of music, including the proportional dimensions of musical instruments, (2) a discussion of eight kinds of musical instruments in China and (3) a description of Western music and its notation, compiled in large part by two Catholic missionaries, Thomas Pereira (1645–1708) and Theodore Pedrini (1670–1746). The work is provided throughout with charts, diagrams and tables.

Lü-lü chieh-chu 律呂解註 ("Comments on the *Lü-lü hsin-shu*"), 2 *chüan*, 6 v., by Têng Wên-hsien 鄧文憲 (16th century), printed in 1523. The author of these notes was a teacher in the Ch'üan-shan Academy at Amoy. The book has illustrations which are not in the *Lü-lü hsin-shu* (see below).

Lü-lü hsin-shu 律呂新書 ("A New Book of Music"), 2 *chüan*, 1 v., by Ts'ai Yüan-ting 蔡元定 (1135–1198). This work comprises chapters 22–23 in the collectanea of philosophical items, *Hsing-li ta-ch'üan* 性理大全, compiled in 1415 by Hu Kuang and others. The *Hsing-li ta-ch'üan* in the Library of Congress was printed in 1553. The first part of the *Lü-lü hsin-shu* deals with the origin and general principles of music; the second part is devoted to quotations illustrating the principles, together with comments by the author. The work has a preface written by the famous philosopher, Chu Hsi (1130–1200), in 1187, in which he pays high tribute to its value as a musical treatise.

Shêng-yü yüeh-pên chieh-shuo 聖諭樂本解說 ("A Commentary to Emperor Shêng-tsu's Discourses on Music"), 2 *chüan*, by Mao Ch'i-ling 毛奇齡 (1623–1716), in his collected works, printed in 1796. In 1692 Emperor Shêng-tsu gathered a number of scholars to discuss the mathematical principles of music. Mao presented his elucidations to the Emperor in 1699. They relate chiefly to the ratios of the pitch-pipes and the method of determining them.

T'ai-yüeh lü-lü yüan-shêng 大樂律呂元聲 ("The Basic Principles of Music"), 6 *chüan*; and *T'ai-yüeh lü-lü k'ao-chu* (考註, "Comments on the Principles of Music"), 4 *chüan*, 2 v., by Li Wên-li 李文利 (*chü-jên* of 1480, *d.* 1498), printed in 1535. This work was presented to the throne in 1524 and was printed eleven years later by Fan Yung-luan 范永鑾, a censor in Szechwan and a pupil of the author. The first part of this work is largely devoted to a discussion of the length of the standard pitch-pipe, known as *huang-chung*, the author taking it to be 3.9 Chinese inches, instead of the nine inches given by the historian, Ssŭ-ma Ch'ien (*b.* 145 B. C.). The length of the other eleven pitch-pipes, of course, varied proportionately. It is not indicated which of the varying foot-measures is the one referred to. The first of these two treatises is preceded by a bibliography of twenty-five titles. The second part, aside from comments on the works quoted, deals with the principles of music, the relation of music to government, musical instruments and the art of playing.

Yüan-lo chih-yüeh 苑洛志樂 (" Yüan-lo's Book of Music "), 20 *chüan*, 12 v., by Han Pang-ch'i 韓邦奇 (1479–1555), printed in 1549. The author was Secretary of the Board of War during the Chia-ching period (1522–1567). Yüan-lo was his sobriquet. The first two *chüan* are Han's commentaries to the *Lü-lü hsin-shu* mentioned above. From the third *chüan* onward, Han expounds his own principles, with many illustrations of musical instruments and ceremonial dancing. This work is generally considered to be one of the best treatises on music written in the Ming period (1368–1644).

Yüeh-lü ch'üan-shu 樂律全書 (" A Compendium of Music "), 38 *chüan*, 40 v., by Chu Tsai-yü (1536–1611), printed in 1606 by the Prince of Chêng and presented to the throne in the same year. This is a collection of twelve treatises dealing with the theory and mathematical principles of music, including a discussion of the instruments, scores, ceremonial dancing and related topics. It was written by a sixth-generation descendant of the Ming Emperor Jên-tsung, who reigned for one year in 1425. It is illustrated with woodcuts showing various musical instruments and postures in dancing. This work is considered one of the most authoritative and comprehensive treatises on Chinese music. The author, who devoted his whole life to the subject, is credited with having been the first person to determine accurately (1596) the exact figures for the calculation of a tempered intonation, nearly one hundred years before Werkmeister published his *Musikalische Temperatur* (1691). He realized the importance of the harmonic values of the first and last tones in themes and theoretically confirmed the method current at that time of indicating tonality in a musical score.

Yüeh-lü piao-wei 樂律表微 (" An Exposition of the Theory of Music "), 8 *chüan*, 2 v., by Hu Yen-shêng 胡彥昇 (*chin-shih* of 1730), printed in 1762. This is a general treatise on music by a grandson of the celebrated historical critic, Hu Wei 胡渭 (1633–1714). The work was presented to Emperor Ch'ien-lung in 1761, when the latter was making a tour of the South. Illustrated by diagrams and tables, the book is divided into four parts: (1) theory of music, (2) musical tones, (3) composition and (4) musical instruments. The author revised many theories upheld by ancient musicologists.

Yüeh-tien 樂典 (" Canons of Music "), 36 *chüan*, 10 v., by Huang Tso 黃佐 (1490–1566), printed in 1682. This is a general work on music by a Supervisor of Instruction, who asserts that he spent fifteen years in composing it. It is divided into five parts: (1) *chüan* 1–12 treat the determination of scales, (2) *chüan* 13–21, the meaning of music, (3) *chüan* 22–24, the duties of the Minister of State Music, (4) *chüan* 25–55, the history of music, (5) *chüan* 36, the music of the *Classic of Poetry*. Special emphasis is given to the perfect regulation of tones for the attainment of balance.

Yüeh-yüan 樂原 (" Origin of Music "), 1 *chüan*, 1 v., by Hsiao-hsiao tzŭ (*pseud.*) 囂囂子. The identity of the author has not been established, but the book probably was written and printed in the Ch'ien-lung period (1735–1796). It treats first the general principles of music, illustrated by diagrams and tables. The major portion is devoted to quotations from old works, with sources given, and to historical data to show the development of music in China.

Ch'êng-chien t'ang ch'in-p'u chih-fa 澄鑒堂琴譜指法 (" Ch'êng-chien Studio Manual of Fingering "), 2 *chüan*, 1 v., by Hsü Ch'ang-yü 徐常遇 (17th century), printed in 1773. Edited and first published in 1702 by a son of the author, Hsü I 徐緯, this manual forms an introduction to thirty-eight music scores for the lutè. A second edition appeared in 1718. This is the third edition, published by a grandson. The first *chüan* consists of explanation for fingering with the right hand; the second *chüan* gives the same for the left hand and in addition a few other pointers for playing the instrument.

Ch'êng-i-t'ang ch'in-t'an 誠一堂琴談 (" Ch'êng-i Studio Discourses on the Lute "), 2 *chüan*, 2 v., by Ch'êng Yün-chi 程允基 (18th century), printed in 1705. The first part of this treatise is devoted to a general discussion of the lute, the technique of playing, including fingering, and the symbols used for tablature. Excerpts from earlier works are given, as well as the twenty-four desired tonal qualities listed in Hsü Hung's *Ta-huan ko ch'in-p'u* (see below). Finally the author gives his own theories on how one should be taught to play. The second part is devoted to the historical aspects of the *ch'in*. Episodes relating to it or to celebrated personages are quoted from a variety of works, with the sources indicated.

Ch'in-chien t'u-shih 琴箋圖式 (" The Ch'in Illustrated "), by T'ao Tsung-i 陶宗儀, who lived about the years 1320–1399. In his collectanea, *Shuo-fu*, printed in 1647. The first three illustrations show the lute, or *ch'in*, in three dimensions. There are twenty-six illustrations, with brief descriptions, of lutes supposed to have been owned by famous men of history.

Ch'in-chih 琴旨 (" Essentials of the Lute "), 2 *chüan*, 2 v., by Wang T'an 王坦 (18th century), printed in 1747. This work, completed after long study under competent masters of the lute, is based principally on the *Lü-lü chêng-i* (see above) and is illustrated with tables and diagrams. The editors of the *Imperial Catalog* (*Ssŭ-k'u ch'üan-shu*) characterize it as one of the best treatises on the principles of music as applied to the lute.

Ch'in-hsüeh pa-tsê 琴學八則 (" Eight Rules for Learning to Play the Lute "), 1 *chüan*, by Ch'êng Hsiung 程雄 (17th century), in the second series of the *T'an-chi ts'ung-shu* 檀几叢書, printed in 1697. This work was written in 1684. The eight rules deal with the following subjects: stringing the instrument, adjusting the stand which holds the instrument, tuning, function of the finger-nails, plucking, fingering, interpretation and dynamics.

Ch'in-p'u ho-pi 琴譜合璧 ("Two Manuals for Playing the Lute"), 3 *chüan*, 8 v., compiled by Yang Lun 楊掄 (early 17th century), printed in the seventeenth century. The manuals comprise the *T'ai-ku i-yin* 太古遺音 (" Melodies Bequeathed by Remote Antiquity "), 2 *chüan*, and the *Po-ya hsin-fa* 伯牙心法 ("The Methods of Po-ya"), 1 *chüan*. Both of these works contain music scores. The first has explanatory matter regarding the lute, such as its use and care, technique and general principles. Parts of the instrument are illustrated. The illustrations portray the compiler accompanied by a servant carrying a lute; they show the different

positions for the fingers and picture forty-four instruments used by famous personages of Chinese history. Each score has a brief introductory paragraph. The second of these works, edited in 1609, contains only music scores.

Ch'in-p'u ta-ch'üan 琴譜大全 ("Complete Manual for Playing the Lute"), 10 *chüan*, 10 v., by Yang Piao-chêng 楊表正 (16th century), printed by the Fu-ch'un-t'ang 富春堂, Nanking, 1585. This is a reprint, revised and enlarged, of the first edition, printed in 1573. It is principally a collection of old music scores for the lute, re-edited by Yang, who himself played the instrument. The introductory part, constituting the first two *chüan*, gives the general principles, technique and fingering. There is also a list of musicians and famous masters of the *ch'in*. The different positions for the fingers are illustrated by thirty-two woodcuts. *Chüan* 3–10 contain the music scores of one hundred compositions, each with a brief introduction.

Ch'in-shêng shih-liu fa 琴聲十六法 ("Sixteen Rules Governing the Tonal Qualities of the Lute"), originally formulated by a musician in the Board of Music named Lêng Ch'ien 冷謙 (late 14th century), who styled himself Lung-yang-tzŭ 龍陽子. It was reproduced in 1697 in the collectanea *T'an-chi ts'ung-shu*, but in that work was attributed wrongly to Chuang Chên-fêng 莊臻鳳 (17th century). The "sixteen rules" are translated in detail in R. H. van Gulik's *The Lore of the Chinese Lute*, pp. 105–113.

Ch'in-ts'ao 琴操 ("Lute Motifs"), 2 *chüan*. A list of forty-seven *ch'in* melodies, with stories showing the circumstances that motivated their composition, the author being the scholar and musician, Ts'ai Yung 蔡邕 (132–192 A. D.). In the *Tu-hua-chai ts'ung-shu* 讀畫齋叢書, printed in 1799. This is the oldest extant list of *ch'in* tunes. Though its authorship has on occasion been attributed to other scholars who lived before or after Ts'ai Yung, his connection with it is now hardly questioned, thanks to the critical studies of Ma Jui-ch'ên 馬瑞辰 (1782–1853) and Sun Hsing-yen 孫星衍 (1753–1818) in the latter's *P'ing-ching kuan ts'ung-shu* (1812). For an analysis of the titles of these early songs and the elaborate ideology which they built up concerning the lute, see R. H. van Gulik, *op. cit.*, chapter 4.

Ch'in-yüan hsin-ch'uan ch'üan-pien 琴苑心傳全編 ("Complete Handbook for the Lute"), 20 *chüan*, 8 v., by K'ung Hsing-yu 孔興誘 (17th century), a descendant of Confucius in the sixty-sixth generation. Begun in 1636, completed in 1667 and printed in 1670. The book, which treats the *ch'in* in all its aspects, begins with a list of 132 persons closely associated with the lute or who composed music for it, the contributions of each being indicated and the sources of quotations given. Among the topics treated are the general principles of music; the standard keynotes; methods of manufacturing the instrument; the lutes used by famous persons, with illustrations; historical episodes relating to the *ch'in* and its players; fingering, with thirty-three illustrations, etc. *Chüan* 9–20 are devoted to music scores, with brief explanatory notes.

K'ao-p'an yü-shih 考槃餘事 ("Jottings of a Scholar in his Retreat"), 4 *chüan*, by T'u Lung 屠隆 (*chin-shih* of 1577). In the collectanea, *Pao-Yen-t'ang mi-chi*, a work compiled by Ch'ên Chi-ju (1558–

1639) and printed about 1606. The remarks dealing with the lute are in *chüan* 2. They relate to the care and use of the instrument and its parts, the studio in which it was kept and played and similar topics.

Ku-ch'in lun 古琴論 ("A Discussion of Ancient Lutes"), 1 *chüan*, written by Ts'ao Chao 曹昭 (late 14th century) and incorporated in 1388 in his *Ko-ku yao-lun* 格古要論. The edition in the Library of Congress was printed in the Wan-li reign-period (1573–1620). This essay contains valuable information for identifying antique lutes by ornamental designs, color and shape. It also describes their construction and gives hints concerning their use and care.

Ku-ch'in shu 古琴疏 ("Comments on Antique Lutes"), by Yü Ju-ming 虞汝明 (Sung dynasty), in the collectanea, *Shuo-fu*, printed in 1647. A collection of anecdotes on lutes from remote antiquity down to the sixth century. The musician, Ts'ai Yung (132–192 A. D.; see under item, *Ch'in-ts'ao*), is said to have obtained his lute in the following manner. Seeing some people using a bough of the *t'ung* tree for cooking, he said, as he heard the crackling sound of the fire, "This is excellent material [for the *ch'in*]." Salvaging a half-burnt piece, he made for himself a lute which was called "the scorched end."

Li-hsing yüan-ya 理性元雅, 4 *chüan*, 8 v., by Chang T'ing-yü 張廷玉, (*chin-shih* of 1610), printed about the 1620's. This is a collection of seventy-one scores for the *ch'in*, accompanied by words. The introduction contains instructions regarding plucking and fingering. The author had a *ch'in* and a *sê* made according to his own specifications.

Ta-huan-ko ch'in-p'u 大還閣琴譜 ("The Ta-huan Studio Manual for Playing the Lute"), 6 *chüan*, 4 v., by Hsü Hung (*d. ca.* 1665), printed posthumously in 1673. The book is also known as *Ch'ing-shan* (青山) *ch'in-p'u*, after the author's courtesy name. The first volume contains twenty illustrations for fingering, each accompanied by a highly metaphorical title, as in the *Wên-hui-t'ang ch'in-p'u* (see below), but, unlike the latter, the accompanying titles are not themselves illustrated. A section in this volume, entitled *Wan-fêng-ko chih-fa pi-chien* 萬峯閣指法閟箋, which sometimes circulates separately, gives directions for reading the notes and fingering. Another section, entitled *Hsi-shan ch'in-k'uang* 溪山琴況, which also circulates separately, lists twenty-four desired tonal qualities, which may be compared with those listed in the *Ch'in-shêng shih-liu fa* (see above). They are harmony, tranquility, clarity, remoteness, classic simplicity, placidity, quietness, ease, elegance, beauty, sonority, brilliance, purity, smoothness, fullness, firmness, loudness, softness, polish, vigor, lightness, heaviness, deliberation and speed. The last three volumes contain scores for thirty-one compositions.

T'ai-yüeh yüan-yin 大樂元音 ("Basic Principles of Music"), 7 *chüan*, 5 v., by P'an Shih-ch'üan 潘士權 (18th century), printed in 1745. This work deals principally with the fundamentals of music, as illustrated by the *ch'in*. It is based on Ts'ai Yüan-ting's *Lü-lü hsin-shu* and the *Lü-lü chêng-i* (for both, see above). In the first five *chüan* the author discusses the *ch'in*, its construction, etc. He includes some songs composed for the *ch'in* and expounds the

mathematical principles upon which such music is based. Fingering and technique, illustrated with scores, are also discussed. *Chüan* 6 takes up the *sê* and includes a few scores. The last *chüan* is devoted to rhymes.

Tê-yin-t'ang ch'in-p'u 德音堂琴譜 ("The Tê-yin Studio Manual for Playing the Lute"), 10 *chüan*, 4 v., by Kuo Yung-ying 郭用英 (17th century), printed in 1691. In the first *chüan* is a list of 143 famous persons associated directly or indirectly with the *ch'in*. *Chüan* 2 describes, with illustrative woodcuts, fifty-one lutes owned by prominent personages of history. *Chüan* 3 contains quotations from old works regarding the instrument, its care and use. *Chüan* 4 explains the notation used in scores for the *ch'in* and in *chüan 5–10* there are thirty-two scores for that instrument.

Tsa-shu ch'in-shih 雜書琴事 ("Miscellaneous Notes on the Lute"), by Su Shih 蘇軾 (1036–1101), in the collectanea, *Shuo-fu*, printed in 1647. This is a collection of historical episodes and personal reminiscences by the famous Sung poet and essayist, better known by his courtesy name, Su Tung-p'o. He describes a *ch'in* in his possession called *Lei-ch'in* 雷琴 which was then more than three centuries old, having been made in 722.

Tsun-shêng pa-chien 遵生八箋 ("Eight Essays on Living in Harmony with Nature"), 19 *chüan*, 12 v., by Kao Lien 高濂 (16th century), printed in 1591. This book is devoted chiefly to physical hygiene from the Taoist point of view, but in the sixth essay there is a section on the lute and the lore associated with it. The author discusses music scores, gives fifteen pointers for the care and preservation of the lute and tells how to distinguish between old and new instruments.

Wên-hui-t'ang ch'in-p'u 文會堂琴譜 ("The Wên-hui Studio Manual for Playing the Lute"), 6 *chüan*, 8 v., by Hu Wên-huan 胡文煥 (16th century), printed in 1596. This manual discusses the lute (*ch'in*) from eighteen aspects: method of constructing the instrument, materials, strings, repair, care and preservation, history, shapes of famous ancient instruments, technique of playing, points to be observed when playing, how to obtain enjoyment when playing, the theory of music, list of tones, list of compositions under the tones, movement of the hand, fingering, names of famous players, scores of 53 compositions (nine of which are accompanied by words), appendix. There are woodcuts depicting standard lutes, with explanations of the parts and their dimensions, the lutes used by famous personages of history and the ways of carrying the instrument and stringing it. There are thirty-three illustrations on fingering, each with a highly metaphorical title, suggesting the nature of the movement. Some of these titles read as follows: the dragon-fly skimming the water, the shrieking crane about to take flight, the wild goose alighting with a reed in its bill, the mantis seizing the cicada, the waterfall in a deep gorge, the wind chasing the fleeting clouds, etc. The illustrations are unique in depicting not only the hand as it makes the movement, but the act suggested in the title—for example, a dragon-fly actually skimming the water. The author took for his sobriquet the words 抱琴居士, or "The Recluse Embracing the *Ch'in*." Two lutes were made by him in 1586, according to his own specifications, from the wood *pawlonia*

imperialis. Because they were pieced together from many parts, he called them Pai-na ch'in 百衲琴, "Lutes of a Hundred Pieces."

Wu-chih-chai ch'in-p'u 五知齋琴譜 ("The Wu-chih Studio Manual for Playing the Lute"), 8 *chüan*, 6 v., written by Hsü Ch'i 徐祺 (17th century), edited by the latter's son, Hsü Chün 徐俊, and by Chou Lu-fêng 周魯封 and printed in 1737. The first *chüan* gives the general principles, fingering, care of the instrument, etc., together with the names of 165 persons who made contributions to the art. There are also illustrations, with descriptive notes, of fifty-one lutes once owned by some of the persons named. Other illustrations show the parts of the instrument, etc. Sixteen desired tonal qualities of the *ch'in* are explained, these being more or less like those given by Lêng Ch'ien (see under *Ch'in-shêng shih-liu fa*). *Chüan* 2–8 contain thirty-three music scores, all with words and explanations concerning tempo, expression, etc.

Ying-yang ch'in-p'u 潁陽琴譜 ("Ying-yang Manual for Playing the Lute"), 4 *chüan*, 4 v., by Li Chiao 李郊 (18th century), printed in 1751. Ying-yang was the native town of the author, who was a *ch'in* instructor. The first two *chüan* deal with general principles for the technique, care and use of the *ch'in*. The last two *chüan* contain twelve music scores, each preceded by an introductory paragraph giving the historical background.

Miscellaneous Works

Chieh-ku lu 羯鼓錄 ("Notes on the Deerskin Drum"), 1 *chüan*, by Nan Cho 南卓 (9th century), in the collectanea, *Shuo-fu*, printed in 1647. This work is divided into two parts: the first, completed in 848, the second in 850. The first deals with the introduction of this drum to China (probably from Central Asia), its shape, and stories relating to it since the time of T'ang Hsüan-tsung (ruled 712–756 A. D.), in whose reign Chinese music—in particular, music for the theater—reached its greatest development. The second part deals with the story of Sung Ching (663–737), whose faculty for identifying the tones emitted from various instruments seems to have been phenomenal. It also contains a list of compositions for the drum.

Hsiao-chih 嘯旨 ("Elements of Singing"), 1 *chüan*, by Sun Kuang 孫廣 (T'ang dynasty), in the collectanea, *Shuo-fu*, printed in 1647. This is probably the oldest work in Chinese on the subject of voice culture. According to the author, "breath impelled from the throat, being muffled, is called speech; whereas breath impelled from the tip of the tongue, being clear, is called singing." The subject is treated under fifteen heads, the first dealing both with the origin of singing and with voice control, including the use of the tongue and lips, the others explaining types of songs composed by masters of the past.

P'an-kung li-yüeh ch'üan-shu 頖宮禮樂全書 ("Complete Handbook of Ritual and Music for the Confucian Academy"), 16 *chüan*, 8 v., by Chang An-mao 張安茂 (*chin-shih* of 1647), printed in 1656. This work, based primarily on the *P'an-kung li-yüeh shu* (疏), by Li Chih-tsao 李之藻 (1570?–1630), and the *Wên-miao* (文廟) *li-yüeh shu*, by Wang Huan-ju 王煥如 (17th century), was intended to serve as

a handbook for *literati* in the ceremonies honoring Confucius. The first seven *chüan* deal with methods of instruction, utensils and paraphernalia used in the ceremonies, the history of Confucian worship and the arrangement of the worship hall—all illustrated by woodcuts. *Chüan* 8–16 deal with the musical aspects of the ceremonies, the arrangement of the orchestra, the history of ceremonial music and the general principles and development of music. Musical instruments of all types are described, with excellent illustrations. Directions on how to play the various instruments are also given. The last *chüan* is devoted to dance music, with illustrations showing dancing positions and postures.

P'i-p'a lu 琵琶錄 ("Notes on the *P'i-p'a*"), 1 *chüan*, by Tuan An-chieh 段安節 (9th century), in *Shuo-fu*, printed in 1647. The *p'i-p'a*, a Chinese instrument of unknown origin, is a kind of guitar with four strings. Though the *ch'in* is now seldom played, the *p'i-p'a* is still popular. This work consists of tales concerning the instrument, some of them more amusing than authentic.

T'ang-yüeh ch'ü-p'u 唐樂曲譜 ("Titles of Tunes Composed in the T'ang Dynasty"), compiled by Kao Ssŭ-sun 高似孫 (*chin-shih* of 1184). In the collectanea, *Shuo-fu*, printed in 1647. The list comprises fifty-five tunes composed during the reigns of eight T'ang emperors. Thirty-four are attributed to the reign of the famous Emperor Hsüan-tsung (or Ming Huang), who ruled in the years 712–756.

Yüeh-fu chieh-t'i 樂府解題 ("Explaining the Titles of Tunes"), by Liu Su (8th century). In the collectanea, *Shuo-fu*, printed in 1647. This is a collection of short articles explaining the titles and origin of certain tunes.

Yüeh-fu tsa-lu 樂府雜錄 ("Miscellaneous Notes on Music"), 1 *chüan*, by Tuan An-chieh (see above). Incorporated in the *Ku-chin i-shih* 古今逸史, the latter a work edited by Wu Kuan 吳琯 (*chin-shih* of 1571) and printed in the sixteenth century. A series of notes on ceremonial music, musical instruments and their decoration, dancing and theatrical music, together with some anecdotes. Since the author lived toward the close of the T'ang dynasty (618–907 A. D.), the material relates to a very important period in the history of Chinese music.

Yüeh-fu yüan-t'i 樂府原題 ("On the Proper Classification of Songs"), 1 *chüan*, by Chêng Ch'iao 鄭樵 (1104–1162 A. D.), in the *Hsiao-yü p'u* (see under the work called *Lü-lü*) printed in 1662. This is the first of a two-*chüan* work by Chêng Ch'iao known as *Yüeh-lüeh* 樂略 ("Musical Sketches"), the title having been incorrectly altered. Believing that music in his day was often played on the wrong occasions because the pieces were given inaccurate titles, Chêng divided songs and melodies into four main categories as follows: (1) *fêng* and *ya*, songs for national and court uses, respectively; (2) *sung*, songs for religious and ceremonial use; (3) *pieh-shêng*, songs for non-official and private uses; (4) *i-shêng*, songs whose melodies had been lost. The first two categories included music for the seven-stringed lute, or *ch'in*, and the third category included music for dancing. Under most of the titles treated there are notes on the authorship, origin and history of the songs.

II. Works in Japanese

Compiled and annotated by Shio Sakanishi, formerly of the Division of Orientalia

Abe no Munetô matsura no kinugasa. Text by Sôsuke Namiki (1695–1751) and music by Toyotake Echizen no Shôjô I (1681–1764). Osaka, Shôhonya Kyûzaemon, 1736, 96 leaves. This is a *jôruri*, or historical romance, chanted to the accompaniment of the *samisen*. Toyotake Echizen no Shôjô, popularly known as Kawachiya Kanzeamon, founded a new *jôruri* school, called the Toyotake-ha. This work was chanted by Echizen no Shôjô himself, accompanied by a large orchestra, in the Toyotake theater in 1736. The manuscript text, with his musical notations, was cut in wood blocks and published in the same year.

Gi shi gakki zu 魏氏樂器圖 ("Illustrated Treatise on Wei Hao's Musical Instruments"), selected and explained by Kagechika Tsutsui. Kyoto, Keibunkan, 1780, 21 leaves. Wei Hao 魏皓 was a musician in the Ming Court, but after the collapse of the Ming dynasty (1644) he fled to Nagasaki with his musical instruments and scores. Before his death, he requested one of his followers, Kagechika Tsutsui, to record his teachings. The treatise contains two diagrams showing the arrangement of the orchestra, drawings of fourteen musical instruments and Wei's portrait.

Kaden-sho 花傳書, by Seami Motokiyo (1363–1443), 8 v. This is a rare movable-type edition, printed probably during the Genna and Kanei periods (1615–1643). Being a collection of aesthetic treatises by Seami on the Nô play, it discusses in detail such matters as music for the chorus and orchestra (consisting of drums and flutes), the training of actors and musicians, the interrelation of the music, the chanted word and the movements of the actors.

Kin-kyoku shi-fu 琴曲指譜 ("Music for the *Koto*, with Instructions"), by Gensui. Edo, Umemura Saburôbei and others, 1780, 5 v. This is one of the earliest collections of *koto* scores in Japan. Gensui was a teacher of music in Kyoto who collected twenty-seven popular pieces and transcribed them in proper notation, with instructions.

Ôiso Tora osana monogatari 大磯虎稚物語, author anonymous, music by Takemoto Chikugo no Jô (*d.* 1705). Osaka, Yamamoto Kyûbei, 1702, 15 leaves. This old *jôruri* belongs to the large cycle based on the Soga vendetta and probably was composed especially for the famous master and composer, Takemoto Chikugo no Jô. It was first presented at his theater, Takemoto-za, in Osaka in 1702. During his life Takemoto Chikugo no Jô composed music for more than 140 *jôruri*. His genius and originality enabled him to free these chants from the domination of the puppet plays and give them a more independent position under the new name, *gidayû*. The later Toyotake school of *jôruri* was influenced by his work.

Onkyoku gyokuen shû 音曲玉淵集 (" Language and its Relation to Voice "), by Tsuguyasu Miura and Yoshifuku Imamura. Osaka, Kashiwabara Seiuemon, 1762, 5 v. Each sound in the Japanese language is carefully analyzed and, with the Nô texts as illustrations, the authors discuss voice training in chanting and intoning. They emphasize especially the significance of the beat in Japanese music.

Shô-kyoku taii shô 箏曲大意鈔 (" Music for the *Koto* and Its Study "), by Shôkoku Yamada. Edo, Fûgetsu Sôzaemon, 1780, 7 v. The author, a successful physician in Edo, transcribed with copious notes the forty-two most representative pieces of *koto* music of the Ikuta school. The last volume contains the history of the *koto* in China and Japan, references to it in Japanese literature, a discussion of technique, and descriptions of the various types and the construction of the *koto*.

Tai-gen shô 體原鈔, by Sumiaki Toyohara (1450–1524), eighteenth century manuscript, 13 books in 20 v. The author, a native of Kyoto, came from a long line of Court musicians and in 1518 succeeded his father as head of the Imperial Music Bureau. Fearing that the tradition of classical music might be lost, as in the Shogun's court the Nô drama was taking the place of ancient music, he wrote an informal essay about the *gagaku*, the music of the court. The *Tai-gen shô* is an encyclopaedic work which treats of the origin and evolution of music and musical instruments, the significance of various ceremonial pieces performed in the Court, scales and modes, and also includes transcriptions of a number of famous compositions.

Tomonaga 朝長, text and music by Seami Motokiyo. Kyoto, Sumikura Soan, middle seventeenth century, 32 p. This is the text of a Nô play, with musical notations for choral and orchestral accompaniment. The movable wooden types were cut after a manuscript by Koetsu Honami and the format was also designed by that famous artist.

A List of Books from the

DAYTON C. MILLER COLLECTION

(bequeathed to the Library of Congress in 1941)

From the Catalog of the Collection Compiled by Mr. Miller

NOTE.—The titles have not been revised, for the reason that the books themselves had been placed in protective storage for the duration of the war.

(*Anonymous Tutors for the flute.* Many of the early tutors for the flute were published without any designation of authorship or editorship. These are listed below as being Anonymous. The names of authors of other 17th and 18th century instruction books are given under *Recorder* and *Tutor.*)

Anon.—Lessons for the German Flute with an Explanation of ye largest Scales extant Easy and Instructive for Learners The Lessons compos'd in ye Several Keys proper for the Instrument. London Printed for I: Walsh Sevrt. to his Majesty at the Harp and Hoboy in Catherine Street in the Strand: & I: Hare at the Viol & Flute in Cornhill, near the Royal Exhange. *n. d. c.* 1730. *Obl. 8vo. Title*+21 *leaves of music*+2 *folded charts of fingerings.*

Anon. Michel Corrette.—Methode Pour apprendre aisèment à joüer de la Flute Traversiere. Avec des Principes de Musique, et des Brunettes a I. et II. parties. Ouvrage utile et Curieux, Qui conduit en très peu de tems à la parfaite connoissance de la Musique et a joüer a Livre ouvert les Sonates et Concerto. A Paris, Chez Me. Boivin ... A Lyon, Chez Mr. de Bretonne ... Avec Privilege du Roy, *n. d. c.* 1730. *Sm. 4to,* IX+50 *pp.*+*Privilege, frontispiece.*

Anon.—The Compleat Tutor For the Flute. Containing The Best and Easiest Instructions for Learners to Obtain a Proficiency. To which is Added A Choice Collection of the most Celebrated Italian English and Scotch Tunes Curiously adapted to that Instrument. Printed for & Sold by Thompson & Son at the Violin, Hautboy, and German Flute the West end of St. Paul's Church Yard. London. Where Books of Instructions for any Single Instruments may be had. *n. d., between 1758* and *1761. 8vo,* 32 *pp.*

(**Anon.**—The Compleat Tutor For the German Flute, Containing the Best and Easiest Instructions for Learners to Obtain a Proficiency. Translated from the French. To which is Added a Choice Collection of ye most Celebrated Italian, English, & Scotch Tunes Curiously adapted to that Instrument. London: John Johnson, (*ante* 1760. *8vo,* II+36 *pp., frontispicce of flute player. Already in Library of Congress collection but see next item.*)

Anon.—The Compleat Tutor For the German Flute, ... (With exactly the same title as the preceding work, and a similar frontispiece; but with slight variations in the text, and with a different selection of tunes.) London: John Johnson (*c.* 1760). *8vo,* II+36 *pp., frontispiece.*

Anon.—The Compleat Tutor For the German Flute, ... (With exactly the same title as the preceding work; but with a different frontispiece, with slight variations in text and with a different selection and added pages of tunes.) Printed for and Sold by Chas. & Saml. Thompson, Musical Instrument Makers, at the

Violin Hautboy and German Flute the West-end of St. Pauls Church Yard London. Where Books of Instructions for any Single Instrument may be had. Price 1s, 6d, *c.* 1764. 8*vo*, II+32+20+4 *pp.*

Anon.—The Compleat Tutor For the German Flute ... (With exactly the same title as the two preceding works, but with a different frontispiece, slight variations in text, and a different selection of tunes.) London: Maurice Whitaker, (1765). 8*vo*, II+36 *pp.*

Anon.—The Compleat Tutor for the German-Flute. Containing the easiest and most modern Methods for Learners to play, To which is Added a favorite Collection of Song Tunes, Minuets, Marches, Duets, &c. Also The method of double Tonguеing and a concise Scale and description of a new invented German-Flute with additional Keys—such as play'd on by the two celebrated Masters, Tacet and Florio. London: Printed for C. & S. Thompson. (*c.* 1770). *Obl.* 8*vo*, *frontispiece*, II+36 *pp.*, *with* 22 *pp. engraved music, and* 65 *leaves of MSS. music.*

Anon.—The Compleat Tutor, For the German Flute ... (With the same title as the three preceding works, but with a different frontispiece and slight variations in the text and with a different selection of tunes. At the bottom of the title page there is the following sentence.) The Second Addition with Alterations and the Method of Double Tongueing. (Under the Frontispiece) N. B. To This Tutor is added a Complete Scale and Description of the Additional Notes of Florio and Tacet's new invented German Flute with all the Keys. London: Johnathan Fentum. (1770). 4*to*, II+32 *pp.*, 2 *pp. on Double Tongueing, frontispiece.*

Anon.—The Compleat Tutor for the German-Flute. Containing the easiest and most modern Methods for Learners to play, To which is Added a favorite Collection of Song Tunes, Minuets, Marches, Duets, & c. Also The method of double Tonguеing and a concise Scale and description of a new invented German-Flute with additional Keys—such as play'd on by the two celebrated Masters, Tacet and Florio. London: S. A. & P. Thompson. (1780?). *Obl.* 4*to*, II+36+2 *pp.*, *frontispiece.*

Anon.—New Instructions for the German-Flute, Containing the Easiest & most modern Methods for Learners to play, to which is Added a favorite Collection . . . Also The method of double Tonguеing And a complete Scale & description of A new invented German Flute with the additional Keys such as play'd on by two eminent Masters, Florio and Tacet. London, Preston and Son. *c.* 1790. *obl.* 4*to*, 21. + 30 *pp.*, *frontis.*

Anon.—New Instructions for the German Flute, Containing the easiest & most modern methods for Learners to Play, To which is added A Favorite Collection of Song-Tunes, Marches, Dances, Duetts, &c. Also The method of double Tonguеing and a concise Scale & Description of Potters Patent German-Flute with additional Keys. London: Thompson. (1790). *Obl.* 4*to*, II + 32 *pp.*, *chart.*

Anon.—New and Modern Preceptor for the Flute. Wherein every Instruction relative to that Instrument is elucidated in the most

clear and simple manner, to which is annexed a series of select Airs, & c., best calculated for improvement. London: C. Wheatstone. (1800?). *Obl. 4to,* II + 22 *pp.*

Anon.—The Pocket Preceptor for the German Flute. (Bound with The German Flute & Violin Pocket Magazine.) London: Thos. Tegg. (*c.* 1800). *Obl. 16mo,* 54 *pp., frontispiece.*

Anon.—The Compleat Tutor for the German Flute Containing The best and easiest Instructions for Learners to obtain a Proficiency To which is added . . . Dublin, J. Delany, *c.* 1800. *Obl. 4to,* II + 32 *pp.*

Anon.—Anweisung die Flöte zu blasen, nebst Tabellen und Uebungen. Nach den Schulen der besten Meister. Hamburg: Rudolphus. (1800?) *Sm. 4to,* 20 *pp. text* + 16 *pp., music.*

Arnold, Dr. (Samuel).—New Instructions for the German-Flute. Containing . . . with Easy Directions for Playing . . . Also, A plain and concise Description of Mr. Potter's, New-invented Patent German-Flute; Accompanied by a very curious, large, and complete Scale, on an entire new Plan, fully explaining the Use of all the additional Keys. To which is added . . . London: Harrison & Co. 1787. *Obl. 4to,* 98 *pp., frontispiece, chart.*

Bernoulli, Daniel.—Sur le son & sur les tons des tuyaux d'Orgues différement construits. Recherches Physiques, Mécaniques et Analytiques. Paris, Mémoires de l'Académie Royale des Sciences, Année 1762. *4to pages* 431–485, 2 *plates.*

Bonanni, Filippo.—Gabinetto Armonico Pieno d'Istromenti Sonori Indicati, e Spiegati. Roma: Giorgio Placho. 1722. *4to,* XXII + 177 *pp.,* 2 *frontispieces,* 148 *plates.*

Corrette, Michel.—Methode Pour apprendre aisèment à joüer de la Flute Traversiere. Paris, *c.* 1730. *See full description under* **Anon. Michel Corrette.**

Delusse, (Charles).—L'Art de la Flûte Traversiere. Paris: . . . (1760). *Sm. 4to,* 12 + 41 *pp.*

Devienne, F.—Nouvelle Méthode Théorique et Pratique Pour la Flûte. Dans laquelle il est traité . . . et 6 Sonates graduées . . . Paris: Naderman. (1795). *Folio,* 77 *pp.*

Devienne, F.—Nouvelle Méthode pour la Flute. Francais & Allemand. Hambourg: Jean August. (1795?). *Folio,* 42 *pp.*

Devienne, (Francois).—Méthode de Flute. augmentée de trois tablatures, pour la gamme diatonique, les notes diésées et bémolisées et les demitones altérées, sur la flute à patte d'ut. Paris: Benoit. (1795). *Folio,* II + 77 *pp., music.*

Devienne, (Francois).—Nouvelle méthode de Flute pour apprendre sans maitre. Renfermant les principes de musique, les Tablatures pour la Flute ordinaire et celle a 4 clefs, des gammes et exercices dans tous les tons, des airs faciles, et un air varie. Nouvelle édition. Revue et augmentée par A. Brulon. Paris: Joly. (1800?). *Obl. 4to,* II + 33 *pp.*

Dordau, Cot.—Extrait d'une Lettre de Lille en Flandre, au sujet de l'Addition à la Flûte Traversiere proposée dans la Feuille du 25

Août dernier. Signé Cot Dordau, 1r Septemb. 1773. Paris, Bureau des Affiches, Trentehuitieme Feuille Hebdomadaire, 22 Sept. 1773. *page* 151. *Extract.*

Granom, Lew. C. A.—Plain and Easy Instructions for Playing on the German-Flute. London: T. Bennett. 1766. (1st edition.) *4to,* IV + 18 + 157 *pp., frontispiece.*

Granom, Lew. C. A., Esqr.—Plain and Easy Instructions for Playing on the German-Flute. Third edition with Additions. London: T. Bennett, *c.* 1770. *4to,* IV + 138 *pp., frontispiece.*

Gunn, John.—The School of the German-Flute, or Principles & Practice for attaining a Command of that Instrument in all Keys . . . With an accompaniment for a second flute. London: Birchall. 1794. *Folio,* II + 39 *pp.*

Heron, Luke.—A Treatise on the German Flute, containing An Account of the Ancient Music, its Modes, their Application and Effects: Instructions for Playing the Flute; wherein The Common Objections to that Instument are obviated, and Any Defects that may be attributed to it are demonstrated to arise from an Improper Method in the Performance: The Diatonique and Chromatique Scales, with the Shakes, laid down in the most obvious Manner: The Method of Playing in Time exemplified by Figures, ascertaining the Proportion the Notes bear to each other. With Directions for Accompanying; interspersed with Musick selected from the most favourrite Authors, and adapted to The German Flute. Sold . . . at all the Music Shops in London; by Luke Heron, at his House in Great Britain-street, Dublin . . . London: W. Griffin. 1771. *4to,* XII + 52 *pp. text* + 37 *pp. music.*

Hotteterre le Romain.—Methode pour apprendre a jouer en très peu de tems De la Flute traversiere, de la Flute à bec et du Hautbois. Divisée en differents traités. Nouvelle Edition Augmentée des Principes de la musique et des Tablature de la Clarinette et du Basson Suive d'un Recueil . . . par Mr. Bailleux. Paris: Chez Mr. Bailleux Md. de Musique. *c.* 1765. *Large 4to,* II+79 *pp., frontis. portrait.*

La Grange, Louis De.—(*a*) Recherches sur la Nature, et la Propagation du Son (*With a chapter on* Théorie des Cordes de Musique et des Flutes). X+112 *pp.,* 2 *pp. errata,* 2 *plates.* (*b*) Lettre de M. Euler à M. De La Grange. 10 *pp.* (*c*) Nouvelles Recherches sur la Nature et la Propagation du Son (*With a chapter on* La Théorie des Instrumens à Vent). 162 *pp.,* 3 *plates.* (*d*) Addition a la premiere partié des Recherches sur la Nature et la Propagation du Son. 14 *pp. From* Miscellanea Philosophico-Mathematica Societatis Privatae Taurinensis, Tomus Primus, Tomus Alter. Turin, de l'Imprimerie Royale, 1759, 1760–1761. *4to.*

Lenotre, G.—Descoteaux, Le Joueur de Flûte. (Depuis 1662 l'emploi de flûte douce de la chambre du roi, Louis XIV.) Paris. *n. d.* 12*mo,* 7 *pp., clipping.*

Longman and Lukey.—Longman and Lukey's Art (in Miniature) of blowing or playing on ye German Flute. Illustrated with proper Examples and other requisites for playing with a good Taste, Tone,

&c. To which is Added, select Airs, Duets, Minuets, & Marches from the most eminent Italian and English Masters. London: Printed and Sold at No. 26, Cheapside. N. B. Variety of New Invented G. Flutes for Concerts. *c.* 1775. (Two volumes, in one.) *Obl.* 32*mo, miniature. Frontis., two titles,* 56+56 *pp.*

Mahaut, A.—Nieuwe Manier om Binnen Korten Tyd op de Dwarsfluit te Leeren speelen.—Nouvelle Méthode pour Apprendre en Peu de Tems a Jouer de la Flûte Traversière. Seconde Édition. (Text in Dutch and French). Amsterdam: J. J. Hummel. n. d. (1st ed. 1759). *Obl.* 8*vo.*, II+36 *pp.*

Mahaut, A.—Nieuwe Manier om binnen korten tyd op de Dwarsfluit te leeren speelen, Tot gebruik van aanvangers en meer gevorderden opgesteld. Nieuwe Druk. Voorzien met 12 Nooten Tabula's. Te Amsteldam, By J. J. Hummel, Musiekdrukker en Verkooper. (Title and text in Dutch and French, in parallel columns.) *n. d.* (1st ed., 1759). *Obl.* 8*vo*, II+36 *pp.*

Mercurin, Ludovicus Stephanus.—Tentamen Physico-Medicum de Musice seu de influxu musices in corpus humanum. Monspelii: Joannis Francisci Picot. 1782. *Sm.* 4*to*, 29 *pp.*

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Modern Musick-Master, The.—(This is a second set of the parts of "The Modern Musick-Master," on "The Art of Playing on the Violin," "Directions for Playing on the Flute," "The Newest Method for Learners on the German Flute," and two copies of "A Dictionary," bound together in fine red morocco binding, gilt edges, and in perfect condition. The texts are the same as in the other set, but the frontispiece and some of the music for the violin instructions are different. The flute section bears the imprint of "D. Wright," the other parts that of "the Printing Office, in Bow Church-Yard.") London: (1731). *Three frontispieces; five titles, three charts, and* 136 *pp., texts and music.*

Quantz, Jean Joachim.—Essai d'une Methode pour apprendre à jouer de la Flute Traversiere, avec plusieurs remarques pour servir au bon gout dans la Musique. Le tout eclairci par des exemples et par XXIV. tailles douces. Berlin: Chretien Frederic Voss. 1752. *4to,* XVI+336+18 *pp.*

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Assistance of a Master, Learn to play with Taste & Judgment in a short time. To which is added an Easy Method of acquiring the Double Tongue; and a valuable Selection of Favorite Airs, Songs, Tunes, & Duets. Opus III, 13th Edition with Additions, July 4, 1795. By J. Wragg, Teacher of the German Flute and Oboe. London: The Author, 1795. *Obl. 4to,* V+102 *pp., folded chart of "Chromatic Scale" for a four-keyed flute. This Collection also contains copies of the* 14*th Edition, dated* 1795, *and of the* 16*th Edition, dated September* 1, 1798, *having the same title-page as the* 13*th Edition, but slight rearrangements of pages* V, 3, 4, *and* 80.

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